CHAPTER FOUR

RAJA RAO'S KANTHAPURA AND GITA MEHTA'S RAJ: ANALYSIS AND INTERPRETATION
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4.1. Preliminaries
The history of colonization in India and the exposure to the native and colonialist cultures—due to the colonial hegemony—has originated a basis for the love of Englishness and at the same time hatred. Therefore, this has produced an ambivalent role of education in the nationalist ideology. However, to talk about the Indian postcolonial novel means in general the talk about the Indian writing in English as a broader term. The tendency to write in English began with the Indian diaspora whose writings won a great visibility in Europe as an articulation of the Indianness. This tendency of writing narrative in English has put its basics prominently with the writings of Mulk Raj Anand, Raja Rao, R. K. Narayan; those writers are the pioneers of the postcolonial novel. Salman Rushdie and Arundhti Roy represent the new generation who occurred after independence. In general the Indo-Angelian novel has been concerned with a list of themes relevant to the Indian social frames such hybridity, diaspora, migration, homelessness, gender, castism, religion. The postcolonial themes are forged with the above themes which have identifiably become an isolate trend in the Indian writing in English.

The postcolonial thematic manipulation has concentrated on cultural articulation and the struggle for liberation as the prime manifestation of the postcolonial phenomenon. The postcolonial text emerges as a delineation of the relationship between the concern of the nation and narration. The outcome of this relationship is expressed through various ways the novelists attempt to highlight in the narrative production. They have put before the readers the (ex)colonial situation and its cultural and political aftermaths as well as the economic diversity. The new identity crisis is the central issue exposed in the
postcolonial narrative. The exposition of the Indian mind to two cultures as a result of the colonial hegemony has originated a basis for the quest for the new identity after independence. The discordance of the conflicting values of the East and the West imposed a confusing terms. However, this is not always the common result but still this clash has reached to a creative and correspondent terms. The hybrid and mimic model has become the dominant image in the cultural manipulation of the Indian postcolonial text.

Very Noticeably, the depiction of the socio-political construct has designated the portrayal of pre-independence era. The Indian novelists are of three categories: the first group is those novelists who have been staying in India and writing from there in English like Shashi Deshpande and Kiran Nagakar; who have written about the hybrid identity of postcolonialism. The second group is those who have been moving from India and abroad and vice-versa like Vikram Seth and Amitav Ghosh whose writings are concerned with the national and personal identity of the Indian people which have faced the dilemma of disintegration and the newly-created identity after the end of colonialism. The third group of the novelists is concerned with the new situation of the sub-continent after partition; those writers are Indian immigrants; Indian by birth such as Salman Rushdie and Bharathi Mukherjee. Further, the postcolonial woman writers have varied in their writings between the colonial situation and the socio-political situation on one hand, and the issues of gender and newly-emergent identity of woman after independence on the other hand. These issues can be traced in the writings of Kiran Desai, Bharati Mukherjee, Gita Mehta and Nayantra Saghal.

4.2. Raja Rao's *Kanthapura*: Analysis and Interpretation
As the first major Indo-Anglian novel, *Kanthapura* is a revelation of a fictional Indian village in the pre-independence era. The novel explores the ongoing atmosphere in the thirties of the twentieth century when the struggle against the
colonial authority was on its crux point. The story introduces an overall political and cultural milieu of the Gandhian movement all over India which the village creates its model. Kanthapura is a microcosm which the author fictionally initiates to introduce his postcolonial text. However, the political and cultural struggle against the colonial authority is not the only inclusive issue of the text but the novelist highlights the internal struggle which Mahatma Gandhi adopted against orthodoxy and blind belief to pave the way for independence. The novel, therefore, manifests the social reform which the Gandhian programme introduced as essential issue to achieve nationhood. In this way, the novel marks a critical point of history which underwent radical changes in terms of politics and reformations.

Raja Rao's admiration of Gandhian movement due to the wide spectrum of values the movement encapsulates and his penetrating knowledge of the rustic life are all well-expressed in the novel. He sheds light on almost all aspects of the Indian life. While doing so he does not exaggerate the Indian setting and romanticize the image but he keeps fair witnesses of the setting. As a writer, he assumes the role of a social critic. And as he depicts the glories of Indian life, with unprejudiced eye, he also exposes the deformities of the mother land social structure.

Kanthapura is modeled on Fontamara, an Italian novel written by Ignazio Silone. Fontamara is a story of a typical southern Italian village, delineated in European sensibility, when the fascist regime was ruling Italy. The novel is a story of how the poor are exploited by the rich as depicted by anti-Fascist and socialist witness in 1930s. The story is narrated by three peasant characters who take their turns in the narration successively. There is an implied message in the novel which clearly manifests the political and social causes. Raja Rao was inspired by reading Silone's Fontamara which, to some extent, has some
noticeable elements that influenced the composition of *Kanthapura*. Unlike *Fontamara*, *Kanthapura*'s message is spiritual, cultural and political.

*Kanthapure* is characterized by its postcolonial theme. The postcolonial spirit is quite noticeable and well-cared by the novelist. The assertion of the identity roots is apparent, particularly when the mythical and doctrinal features are visibly underscored. The novel demonstrates how myth, legendary history and religion are incorporated to decolonize the mind and push forward for nationalism. Going back to or asserting the roots theme is tackled by the novelist when he uses his cultural and linguistic tools to adapt the colonial code and disrupt its discourse. Raja Rao introduces his postcolonial text by delineating a fictional image of the village Kanthapura where he combines the struggle for independence and effort to highlight the cultural rootedness. Consequently, he has equipped the text with Indian flavour, i.e. Indian sensibility to highlight the local identity. Both in form and in content, Raja Rao's work emerges Indian. Hence, his manipulation to the English language as medium to express the Indianness is deemed the main contribution to the Indo-Angelian fiction. However, he never hesitates to rely on the Western literary traditions to delineate his fictional world. The genre and technique adhere to the Western tradition.

Everything denotes the spirituality of the setting and the Indian flavour. In a rustic Indian atmosphere, the whole story takes place. Furthermore, to serve this purpose, Raja Rao employs a legendary form of narration (*Sthala-purana*) by assigning the task of telling the story to an old woman who tells the story of the village to her visitors. In this way, the novelist keeps distant to let his narrator tell the story in form of semi-legendary tone. *Kanthapura* is narrated by Achaka in form of (*Sthala-purana*) which Raja Rao asserts in his foreword (there is no village in India, however mean, that has not a rich legendary history of its own, in which some famous figure of myth or history has made
an appearance). In this technique, the narrator enables the novelist to mingle the past and the present, i.e. gods and heroes, in a way that glorifies personages and actions. In a form of flashback, Achaka gives her details to her audience as she survives the social and political fatal changes in Kanthapura and all over India. The whole narration formulates a distinctive faithful image of rural Indian life which is mostly laid on traditions and deities. Achakka is well present in the independence movement and enthusiastic supporter of the Congress; however she keeps fair telling of the action up to the end.

As a postcolonial text, the West-East confrontation theme is underscored. Unlike Mulk Raj Anand who supported the Western way of life, and R.K. Narayan who keeps tolerant of this confrontation without prejudicing to any side, Raja Rao celebrates his Indianness. He challenges the liking of the westernized way of life except the scientific and objective advancement. Raja Rao's love for India and Indian, and contempt for the westernized style are underscored in his fictional text *A Pilgrimage to Europe* in which gentlemen in Oxford uniforms, polished shoes and European hair style are severely criticized as compared to prostitutes. Being Brahmin, he is moved by the Brahmin-spirited people regardless their birth and nationality, but still his heart is not blind to the contribution of the West. However, Raja Rao is the product of the Gandhian age which its main inclination is the fruitful exchange between India and the West but on the basis of keeping the cultural identity.

In this respect, P. C. Bhattacharya (1983:356) points out:

> By drawing the attention to how the world was viewed by the sages of ancient India, he (Raja Rao) has at least enabled us to put ourselves in the position of a neutral judge and arrive at our own description of the real nature of the world. Besides, a tree cannot get rid of its root and still live; a society cannot repudiate its cultural heritage
and still remain healthy…. Kanthapura, The Serpent and The Rope and The cat and Shakespeare have made India known not only to the West but to many Indians also.

Raja Rao's metaphysical frame of mind and his love to his mother land has not yielded him to the Western superiority. But still the Western mind in thinking and writing is appreciatively respected by him. However, Raja Rao never excludes the Western impact as a part of the adapting the tool of the colonizer to reconsider the colonized ethos. His manner of composing Kanthapura is noticeably Westernized in form. In this respect, P. C. Bhattacharya (375:1983) argues:

Kanthapura, in spite of what Raja Rao has said about it, does have recognizably Western form. For one thing, metaphysics does not overtly intrude into the story, except when the writer describes Moorthy's fast. Secondly, the events in themselves are of absorbing interest, heightened by breathless manner of narration; and any minor detraction that creeps in is soon forgotten. And lastly, all the movements in the story are organically linked to each other and lead to the final climax of field satyagraha and the destruction of the village.

As a part of the postcolonial thematic composition of the text, the novelist stresses the uniqueness of the cultural idiosyncrasies of India and its glory. The spiritual values of the culture push the masses forward for nationalism and evoking the spirit of patriotism. Raja Rao is aware of the cultural tool and its motivational privilege in the political struggle against the colonizer and the West-East confrontation. As a Western educated young man, Raja Rao manipulates his Western education to highlight his fellow men's ethos of independence and mastering their destiny. Thus, Raja Rao depicts in
Kanthapura that set of the cultural motives which aspire the political encounter with the spiritual fuel.

4.2.1. The Cultural Encounter

It has been made clear by the novelist the intention of writing a novel in English. He has stated in the foreword, firstly, how difficult to write a novel with Indian sensibility by using an 'alien' language such English as an expressive medium. Hence, the literary formation marks a cultural challenge as it intends to adopt and adapt a foreign medium of expression to voice the self. Though English language is widely spoken but still it is spoken as Babu English (Oxford English). However, he has to adapt the linguistic tool to suit the Indian context. The novelist is in search for a place for the Indian English dialect to be among other dialects. In this respect, he transmutes English into the Indian spirit, colour and rhythm. This difficult task was overcome by Raja Rao to produce an Indian English which is capable of conveying the ethos of the nation. In this way, Raja Rao occupies the 'Third Place' which Homi Bhabha proposes in the relationship between the colonizer and the colonized. It is the hybrid identity – an ambivalent place which reshapes the essential local identity on the basis of the two cultures' components. In this respect, Bhabha[ as quoted by Al-Marfadi (2011: 26)] argues:

The importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the' third space which enables other positions to emerge. The third space displaces the histories that constitute it, and sets up new structures of authority….

Consequently, Raja Rao probes the colonizer's medium of expression to acquire an ambivalent place that stresses the local image. His knowledge of
the Western medium of expression enables him to turn it into a creative context to mirror the Indian sensibility. He states in the foreword "We, in India, think quickly, we talk quickly, and when we move we move quickly". Therefore, with his intention of indianizing the context, Raja Roa has to write in the way Indians speak and think. He stood firmly against the use of the Oxford English and asserted the use of English which can serve the Indian needs. However, he never denies the difficulty of using a foreign language to expose the Indian manner and theme, thus, he puts in the foreword" to convey in a language that is not one's own the spirit that is one's own." In the same respect, Bhabha states the function of such manipulation of the colonizer's medium of expression as tool to disrupt his discourse. For Bhabha the colonial power is under the effect of destabilization or 'resistance from within'. He argues that destabilizing the difference between 'them' and 'us', which constitutes the essential issue of the colonialist and nationalist ideologies, can be done through the mimicry of the colonizer in terms of the colonized subjects. This mimicry can be manipulated to subvert the colonizer's ideological authority. In Bhabha's terms, mimicry is able to disrupt the colonial discourse by doubling it. The occurrence of the colonized in colonial terms proves the ambivalence of the colonial context. Bhabha [as quoted by Bart Moore-Gilbert et al., (1979.35)] explains the function of mimicry:

Consequently, mimicry is the sign of a double articulation; a complex strategy of reform, regulation and discipline, which "appropriates" the Other; mimicry also, however, constructs and depends upon a system of differences (or differentiations between colonizer and colonized) which poses an imminent threat to both "normalized" knowledge and disciplinary powers.
A part of his intention to achieve the purpose, Raja Rao has put the story in the mouth of an old Kanthapurian woman who narrates the story in an Indian tongue. Consequently, the syntax and rhythm distinctively turn Indian. M.K. Naik (1972:72) states the point:

In the English of Kanthapura the abnormal is very often the normal , as here , and also in : "High on the Ghats is it , high up the steep mountains that face the cool Arabian seas, up the Malabar coast is it , up Manglore and Puttur"(p.1) . The hurried and breathless tempo of Indian—speech is suggested by a liberal use of more than half a dozen lines represents the common pattern of syntax, a single sentence occupying a whole paragraph not being uncommon.

Besides, Raja Rao employs literal translation of his local language, Kannada, while converting idioms, proverbs and phrases into English. Such direct translations encapsulate the foreign language with vivid touch of Indianness and local colour. Sometimes, he borrows words directly from the Indian local languages which are entirely functional in so far as the cultural setting is concerned. Therefore, though his medium of writing is English but still the composition is entirely Indian in colour. Thus, he produces an innovative fusion of distinctively two different cultures so as to bring a wide range of expression and apprehension to the cultural account in the text.

In addition to the wide manipulation of the linguistic modification, the novelist's employment of imagery is highly functional and serves the local sensibility of the setting. In the novelist's process of Indianizing the text and modifying the mode of expression, a highly local sensuous imagery of the setting touches the natural Indian sensibility. Images and metaphors such as (lizard-clucking homes, I saw you like a rat on your mother's lap, mangoes
yellow as gold etc…..) or idioms like (you are a traitor to your salt-giver and the licker of your foot) convey a creative use of language which illustrates and clarifies everyday phenomena.

Secondly, in the process of the cultural manifestation, Raja Rao conveys a richly account of the native cultural milieu. By the usage of the novel-form, the novelist is able to convey a wide spectrum of the Indian setting and overcoming the limitation of delineating the local geography and history. To illustrate the geographical idiosyncrasy of the setting, Raja Rao implies a highly descriptive detail of the Kanthapurian geographic identity. In this respect, the novel opens with a geographical identification of the setting, "High on the Ghats is it, high up the steep mountains that face the cool Arabian seas, up the Malabar coast is it, up Mangalore and Puttur…” (Kanthapura: 1)

The peasantry nature of the village is the common trait of setting. With the traits of being a regional novel, the novelist delineates the locale with minute detail. The architecture of the village figures out the dominant caste system which separates the inhabitants of the village. The Brahmin quarter consists of twenty four houses and there are hundred huts where the Pariah quarter, Potter's quarter, a Weaver's quarter and a Sudra quarter lie there. A full image of the setting is introduced in which the geography and common cultural identity of the village are featured out.

However, Raja Rao resumes his descriptive account of the village. The religious belief of the native accounts a lot in the cultural construct. India is a place where legend, legendary history and religion constitute a distinctive part of its cultural milieu. Religion is an important ingredient of the Indian native culture. Hence, narrator gives account of the local village goddess, Kenchamma, which is the protector of the village and people. The goddess has a story which explains a legendary fight against the demon. The fight reddened Kechamma
Hill due to the blood which was shed in the battle. The Kanthapurians are highly bound to the goddess to which they attribute their welfare and sorrow;”...through famine and disease, death and despair” (Kanthapura: 3). However, Kenchamma operates within its given jurisdiction which limits its operative authority. The goddess participates in every minute detail of the villager's life such as marriage, funeral, sickness, death, harvesting, releasing the prisoners etc… Kenchama and Himavathy keep their influential forces that determine the destinies of the villagers in a way that miracles are being performed by the god and goddess, "The goddess will free. She will appear before the judge and free him" (Kanthapura: 92). However, Kechamma is powerless in Talassana where the Talassanamma is the authoritative deity.

In the same context, the Indian Purana structures the common belief of Indians which fuses religious, philosophical, historical, personal, social and political views based on ancient and medieval Hinduism. M. K. Naik (1972:65) states:

The ancient Indian Puranas have often been called "the fifth Veda, the Veda of the laity." Taken collectively, they may be described as popular encyclopedia of ancient and medieval Hinduism, religious, philosophical, historical, personal, social and political. "There are eighteen Upani-Puras (minor Puranas). Some of the latter deal in detail with holy places and legends connected with them, and are called sthalas-puras (sthalas-place). The Puranas are a blend of narration, description, philosophical reflection, and religious teaching.

The legendary story of Kenchamma and other Puranas constitute an organic part of the text as they serve multiple thematic functions: The deities represent legendary history which is highly appreciated by the native culture. It is vital member in the cultural identity structure and religious belief of the locale in
particular and Indian culture in general. Furthermore, it highlights the place of religion and its reverberation on the social and political causes. While Raja Rao manifests the Indian sensibility, religion is well-expressed in the novel as a maintaining force for the spirits of people in Kanthapura. Indian villagers can neither deny nor ignore their gods and goddesses. Besides, it is significantly apparent that religion activates the political encounter with the Red-man government. For this reason, it is actively manipulated by Gandhi for stimulating the masses. Gandhi movement involved religion because of its massive impact on the Indian character. In the foreword, Raja Rao states this fact, "There is no village in India, however mean, that has not a rich sthala-purana, or legendary history, of its own." The novelist attempts to fuse politics and religion by narrating a story from the annals of the village in the form of the Sthala-purana. By doing that politics purposely has been spiritualized for achieving the national objectives. Thus, the legend of the local deity, Kenchamma, which has fought and killed the demon mingles with the contemporary hero, Moorthy. Gandhi touched the deep-rooted senses of the Indians and gave religion the lead in the struggle for independence. Religion turns a dynamic power while employing its components in the struggle. Here is the fusion between the cultural heritage with politics.

In the foreword, Raja Rao clearly states that gods mingle with men and past mingles with the present. Characters or heroes in the novel are idealized by identifying them with deities. In Harikhathas (mythical narration), glorious mythical past is mingled with the present; the Puranic gods and goddesses are introduced along with their counterpart in the present, the national activists. Ghandhi, therefore, is Siva in disguise who involves in a fight against the Serpent, the Red-man government. The search for illuminating the past is a mode of an endeavour for self-assertion. It is a mode of enthusing the national spirit. According to Achakka, Mahatma is Rama, India is Sita, Swaraj is Sita.
Gandhi's negotiation in the Round Table is compared to Rama's exile. Thus, Rama's mission is to kill the demon (foreign rule) and liberate the enslaved Sita. In the same way, just as the local goddess Kenchamma is there to protect all, Moorthy can be the local avatar who represents Gandhi, the greater deity. Raja Rao manipulates the mythical structure of the Indian culture and the local setting to highlight the interference of the religious myth in idealizing the vital actions of the characters. Consequently, myth in form of Harikhatha is one of the distinctive modes which the novelist presents in the traditional Indian society which is, of course, a quest of the roots.

The temple as spiritual site for Hinduism has given a central role in the encounter with the foreign government. The villagers' gathering near the temple before they launch in any political activity asserts the spiritual support which the temple gives for the demonstrators. This explains the holiness of the location which symbolizes religion, gods and goddesses. The materialistic presence of the temple reminds the masses with the presence of their gods and goddesses. The gathering of all demonstrators of all castes and social status near the temple represents the sense of unity and oneness which the temple inspires in the spirits. Moorthy asserts the symbolic significance of the gathering:

…we are here in a temple and the temple is the temple of One, and we are one with everything that is in One, and who shall say he is at the head of the One and another of the foot?" This also denotes the affinity of the Indian character to its belief and how strong the attachment to the gods and goddesses. (Kanthapura: 123)

As far as the way the novel narrated is concerned, the legendary mode of narration serves the novelist's end in merging the technical aspects of the text into the core of the theme. The narrator, as has been stated earlier, is an old
woman who is a participant in the struggle for independence in the village. The presence of the narrator, Achakka, and her telling of the story in her own words and style exhibits the novel with distinctive features which support the cultural manifestation. The breathless narration of the events saves no place for pauses to interrupt the continuity of the narration. There are no chapters or sections to divide the novel but only breaks are there to separate the narrative text. In this way, it is highly noticeable that the narrative technique Raja Rao has employed equips the text with the Puranic mode of narration in which the novel demonstrates: fact and fancy are mingled, invocation to Gods, poetic description of nature, few digressions and little violation of chronology. The epic-like form in which legendary story (Sthala-Puran), as a major feature of the form, is told with Indian sensibility. It is a mode of reviving the old tradition of the oral narrative technique in the Indian epic tradition. In the preface, Raja Rao has referred to the fact that the Mahabharata and Ramayana have molded his views.

Within the theme, the novel demonstrates the cultural confrontation which accompanied the political confrontation. As a part of the political encounter with the colonizer, reviving the national tradition of the mother land culture is reconsidered to confront the newly Western tradition. Hegemonizing the colonized society by imposing the Western culture influences the mother culture. It also marks the prime mode of the colonial dominance. To confront this mode, Gandhi movement of independence has fought for affirming the cultural identity and protesting against westernization. Giving up the Western clothes is an essential act and first step of decolonizing the mind. To protest against the colonizer's government, Gandhi calls masses to be attached to the mother culture as a process of glorifying the cultural identity. In other words, rejecting the colonizer's norms of hegemony is an influential mode of rejecting its dominant powers—the cultural and political. Therefore, the callers for
independence have engaged in a culturally-based refusal to the any norms which annihilate the native culture. As a result of that mode of refusal, the Congress fans in Kanthapura throw away their Western clothing:

...then came Pandit Venkateshia and Front-House Sami's sons Srinivas and Kitu, and so Kitu and Srinivas and Puttu and Ramu and Chandru and Seenu, threw away their foreign clothes and became Ghandhi's men. (Kanthapura: 13)

Sankar, the village lawyer is an embodiment of the national culture supporter. He is honest lawyer who never advocates a false case. He is a devotee of the Congress in the village. His love to his mother land culture is a noticeable trait of his character. Sankar speaks only Hindi even to his daughter but if it happens by chance he uses English, he puts a coin in a closed pot, and by the end of the month he gives that money to the Congress fund. He is so enthusiastic of his native culture that he refuses to go to his wedding if the attendance wears other than khadi. He obliges his bride to take on Dharmawar sari. He justifies the stance from a national point view, as in case of buying non-Indian clothes, money would go to non-Indian, "Well, have your Dharmawar saris and send your money to Italian yarn-makers and German colour manufacturers and let our pariahs and peasants starve..." (Kanthapura: 104). Sankar is conscious of his national duty. As a result of that, the commitment to the national language and dress is a mode of highlighting the return to the roots and sublimating the cultural identity which the Western culture attempts to annihilate.

However, the cultural struggle which Gandhi movement advocated took various frontiers. The cultural encounter this time takes a local frontier—the social reform against the prejudices of castism is one of the most crucial challenges for the movement of independence. Gandhi realizes that unifying the
nation is the effective way for making its emergence. In his effort to emancipate the nation from foreign rule, he launched a programme for emancipating the nation from its orthodox social and religious chains. Against orthodoxy, Gandhi waged a war in which he fought to eradicate the social and religious ills such as untouchability, ill-treatment of widow and illiteracy, dispute between Hindu and Muslims. The pre-political encounter involves the plantation of a set of values in the community—it is a kind of preparing the nation morally and bringing the whole into one destiny before the political encounter. However, this social revolution is opposed by some classes of people whom they are either fanatic by belief or opportunists.

In this respect, M. K. Naik (1972:62) states the challenges with orthodoxy from within:

> The struggle with orthodoxy outside is bitter enough; but it is with the enemy within—the orthodoxy entrenched firmly in their hearts owing to centuries of tradition—that the new Ghandhians have to fight a far more terrible battle.

The Gandhian social revolution can be traced in Moorthy character in the novel. He is the incarnation of Gandhi's values and his trustee follower. His interaction with the Pariah brings him excommunication even by his mother who later dies because of the psychological distress of her son excommunication. He preaches for the sense of equality, brotherhood and castelessness as they are significant ingredients for the triumphant end in the encounter and constructing the nation. Bhatta is an example of the fought orthodoxy in the novel.
4.2.1.1. The Colonizer as Culturally Alien

Skeffington Coffee Estate is the territory where English masters live there. The estate is mysterious for the Kanthapurians as they do not know any knowledge about the history, the nature and the size of the state. However, only few Kanthapurians remember the founder of the estate whom they used to call Hunter-Sahib for his habit of wielding his hunter on the labourers. The dimension of the estate gradually expands and takes ten thousand acres wide. Lot of coolies coming from various places are employed there. Men, women and children are brutally and even sexually exploited by the masters. The place is a symbolic for the cultural alienation of the colonizer whose code of values heightens his cultural estrangement. The inhuman treatment of the coolies justifies his sense of superiority which makes him consider the natives less than human beings. Socially, the Sahib lives in his own terms in which his superior values create his alien world. His identification with the colonial ethos is underscored when he puts the coolies under the government service to crash the Satyagrahis. The foreign owners of the states represent the archetypal image of the colonizer whose cultural superiority justifies his inhuman reactions and his cultural responses.

4.2.2. The Political Encounter

As a postcolonial novelist, Raja Rao is conscious of the political crisis in the subcontinent while masses were struggling for independence. The novel noticeably exhibits the Gandhian movement of independence—it is, without any dispute, Gandhian by its theme and intention. Politically, Kanthapura is written to awaken the political consciousness in the country, and at the same time it is to highlight the nature and the identity of the political struggle there. No other fictitious book depicts India under the Mahatma leadership as much vividly and touchingly as Kanthapura does. It traces the formation of the national identity which took place in the nation. Gandhi is the character under
light, and whose character dominated the political scene at that time, and influenced all the creative writing. However, *Kanthapura* devotes much account to the early stages of the movement and how people come to perceive Gandhi's ideals adequately. The novel is a vivid projection in which fact is mingled with fiction to project how Gandhi's influences reach to every part of India and even to far-off village like Kanthapura. Additionally, the novel delineates the various reactions to Ghandhism up to Nehru's appearance in the political scene.

It is quite noticeable that the novel is not only an exhibition of the political encounter but it is a full scene of Gandhi's ideals to construct the nation. However, there is no real appearance for Gandhi in the novel but only a projection through his disciple Moorthy, the pivotal character in the novel. The novel traces the political activities which Moorthy initiates after organizing the Congress committee in the village. However, the Gandhian scope of the encounter extends to include the social and economic aspect as well. While seeking freedom, nationalism requires at the same time organizing and uniting the masses. Consequently, the struggle for freedom requires the removal of the social ills which digs deep in the social fabric. In the Gandhian terms all Indians have to be one whole to give rise to the nation so as to lead just life without social or economic exploitation. Moorthy comes to put this programme into action. He has to involve into various activities that should precede the political encounter. The hardest job Moorthy confronts is the spreading of the Gandhian ideals among the villagers as the Indian mind set is dipped in old traditions, illiteracy and castism. Hence, as the Gandhian programme of reform assumes the interrelation between politics and social reform, so he has to be the perfect implementer of the Gandhian ideals in the village. Being Gandhi-man he mixes with all as, in the Gandhian terms, he belongs to neither caste nor clan. Moorthy's first encounter is with the
orthodoxy in the village which the fanatic Bhatta and Swami symbolize. Bhatta is a utilitarian Brahman whose loyalty to the British government drives him to oppose the national movement activities. Bhatta's character is a fusion of orthodoxy and loyalty to the imperial ruler. Moorthy's campaign against untouchability is so severe that it results into Moorthy's excommunication. Moorthy's suffering among his community projects the various frontiers the Gandhian movement opens while struggling for making the nation. The encounter of the national movement with orthodoxy indicates the amount of the tension that arises between the two. Significantly, society shows a great reluctance towards the Gandhian reformative programme. For Bhatta and other orthodox such as the Swami, the colonial ruler is not the enemy but Gandhian ideals of untouchability. The consolidation between orthodoxy and colonialism is seen through the alliance between Bhatta- Swami on one hand and Bhade Khan, Sahib of the Estate on the other hand. The Swami sees the Britishers as protectors of the genuine traditions of Hinduism. Additionally, the Swami receives a large amount from the foreign government and is promised to receive larger in his opposition to the Gandhians. This suggests the materialistic interest which drives his impulses. This remarkably explains how religion is utilized to oppose the Gandhism as it is used to confront colonialism.

However, Moorthy's politics has rested heavily on the religious discourse. Nationalists employ religion, rituals and religious symbols for political interests. In other words, religious discourse is mobilized for politicizing the masses. Hence, Harikatha is firstly suggested by Moorthy to enthuse the patriotic spirit in which the political activists and activities are assimilated to gods and legendary tales respectively. As it has been stated in the beginning of the chapter, in the Harikatha gods, goddesses and legendary actions are assimilated to contemporary political situation. In this way, politics is
spiritualized, and thus it is given as sacred end as religion. In other words, *Harikatha* is cleverly employed to be a veiled political propaganda. The aftermath results are fruitful as many villagers give up their foreign clothes and become Gandhi followers. The colonial authority is aware of the political dimension of the Harikatha, therefore, Moorthy is directly imprisoned.

Gandhi's programme of making the nation is characterized by its wide spectrum of practices. A part of which is the economic programme which organizes an economic pressure on the foreign government. To oppose the exploitative economic policy of the colonizer which absorbs the national resources, Gandhi calls to rely on the self to manufacture. In a sense, it begins as simple as spinning and weaving. However, the economic opposition begins with boycotting the foreign goods which increasingly exhausts the national resources and hangers people. To regenerate the spirit of the practice, Gandhi himself starts his daily schedule of charkha-spinning work as he is conscious of his duty as model and guide for the masses. Moorthy's efforts to convince the Kanthapurian prove effective. He reveals the imperialistic hegemony which degrades the natives and exhausts their resources. Moorthy succeeds in owning the support as he impressively explains the crooked economic policy of the imperialist. While talking to Nanjamma, Moorthy explains this policy:

The city people bring with them clothes, sugar, and bangles. You will give away this money and that money and you will even go to Bhatta for a loan, for the peacock blue sari they bring soaps and perfumes and thus they buy your rice and sell their wares. You get poorer and poorer, and the pariahs begin to starve, and one day all but Bhatta and Subba Chetty will have nothing else to eat but the pebbles of the Himavathy, and drink her waters saying, "Rama-Krishna, Rama-Krishna!"Sister, that is how it is...' *(Kanthapura: 19)*
Moorthy turns the village into one whole as he aspires the minds with the Gandhian image. Don’t-touch-the government is the real political programme that is organized to target the foreign rule. Gandhi's values prove dominant as Moorthy's dynamic efforts find the way to capture the hearts and the minds of the Kanthapurians while following his spiritual and economic programmes respectively.

However, the Gandhian political strategy of the Don't-touch-the government is the recommended style of the confrontation. It is projected through the Satyagraha struggle which is based on non-violent encounter with the foreign ruler. Gandhi seeks to arm the individual with moral power rather than physical power. Purity of the soul as spiritual ingredient is needed to confront the opponent. In the analogy of the term, Satyagraha makes no distinction between kinsman and stranger, young and old, man and woman, friend and foe. It seeks to win even the opponent. Hence, Satyagraha seeks to expel the antagonism without harming the opponent. Besides, Satyagrahis have to endure violence instead of employing it. However, the Satyagrahis are mercilessly oppressed by the foreign government.

It is quite significant that non-violence policy of resistance strips the colonizer of his humane masks, which he claims and intends to subvert his rule. In this way, Moorthy as Satyagrahi has to assume his position as tolerant and non-violent fighter for freedom in the Gandian term. Moorthy's fasting is fine example of purging the self for the non-violent encounter. It is a parallel to Gandhi's fasting which suppresses the violation of the Satyagrah. After the violent reacts of the Satyagrahis in the Skeffington Coffee Estate, Moorthy decides to reconsider the Gandhian ideals as too much violence takes place. Significantly, he experiences a form of resistance from within to any distortion of Satyagrah. He introduces himself as a perfect Ghandhian version in
Kanthapura whom all Satayagrahis should advocate and follow. Moorthy informs his intention of fasting to Rangamma, "No, Moorthy, this is all very well for the Mahatma, but not for us poor creatures, to which Moorthy answers calmly, 'Never mind—let me try. I will not die of it, will I?' (Kanthapura: 65). Then while mediating Moorthy adds, "I shall love even my enemies. The Mahatma says we should love even our enemies." (Kanthapura: 66)

However, Moorthy's arrest never frustrates his enthusiastic spirit. After being released, Moorthy heightens the pace of action. The Congress committee in Kanthapura should have a parallel activity with Mahatma's Dandi March. The arrest of Gandhi generates a reactive response all over India. In Kanthapura, Moorthy delivers a speech to aspire and psychologically prepares the Satayagrahis to the non-violent protest. The spirit of unity and the one whole spirit dominates the Satayagrahis.

On the other hand, the scene of the clash with the foreign authority manifests the colonial inhumane exploitation of the helpless coolies to repress the protestors. The novelist depicts how the coolies are driven in an animal-like way to crush the protestors:

…the policemen began to beat the coolies forward, but they would not walk over us, and they would not fall on us… the Police frightened, caned and caned the coolies till they pushed themselves over us. (Kanthapura: 144)

However, the name of the Mahatma spells magic on Satayagrahis who keep firm as they undergo the brutality of the policemen. A tragic scene is delineated by the novelist to manifest the agony of the Satayagrahis where the climatic circumstances consolidate with the inhumane encounter of the policemen, "With the rain came the bang-bang of the lathi blow, and we began to
cry and to scream, and the policemen began to beat the coolies forward…" 
(Kanthapura: 144)

It has been also clear the impact of the Gandhian values on the coolies which drives them to be Gandians and join the Satyagrahis after being sympathized by the protesters.

Significantly, the novel underscores the morality of the encounter between the colonizer and the colonized. It, further, serves as factual document of the political encounter and voices the subaltern whose image is targeted by colonial discourse. The uncivilized, barbaric, irrational colonized is seen in full control, humane and moral state. The ideals of the leader has framed the minds and put the masses in the supreme path. On the other hand, the colonizer who is supposed to be the civilized, the humane, rational is seen in a complete contrary image to the one he claims to himself. The image of the European is revealed when his interests are put in crucial corner. Violence, brutality and inhumane exploitation entitle his real identity and reaction. To subvert the two given images in the colonial discourse, Raja Rao has delivered accurate features in which the disguised claims are unmasked.

The text keeps at the centre the imperial oppression and various modes of subjugating the Other. The end of the encounter reviews the prevailing destruction in the village. After the government puts the Satyagrahis' land under auction, for they pay no taxes, the Satyagrahis decide to form a demonstration in a form of march going out of Kanthapura. They show their readiness to confront the repressive actions of the foreign government. The Gandhian ideals have given the Satyagrahis a determination to sacrifice and challenge the oppressive authority. Though the Satyagrahis commit to the non-violent protest, the foreign government experiences highly violent repression against the Satyagrahis. The Satyagrahis are beaten, shot and imprisoned.
Kanthapura turns into ruined and deserted village. Ranga Gowda reports his observation of the village:

…there's neither man nor mosquito in Kanthapura, for the men from Bombay have built houses on Bebbur Mound, houses like in the city, for coolies, and they own this lands… (*Kanthapura*: 190)

The observation reports the inhumane and destructive actions, which the colonizer advocates in suppressing the protesters.

The tragic end of the encounter highlights the mindset of the colonizer and his morality which result his action. The reversed images of both, the colonizer and the colonized, which Raja Rao presents, subvert the colonial discourse. However, the delineation of the political encounter in which fact and fiction are reported arouses the postcolonial perspective which the novelist intends to highlight. Likewise, the text restores and recreates the indigenous humane identity which the colonial discourse distorts. Significantly, Raja Rao challenges the colonialist discourse in his fictitious text when the indigenous is seen not less human with full appreciative morality and highly respectable psyche than the Western colonizer. While depicting the political encounter, the novelist intends to doubt the consistency of the colonial image as delineated in the colonial discourse. The indigenous responses prove his real humane construct and a highly developed form of behaviour while defending for his being and land, and confronting the colonizer.

However, the end of the novel marks the public disillusionment after Gandhi-Irwin negotiation. Moorthy's new views and his attitude towards Nehru's character as promising leadership mark the new political realization of the future. Likewise, Moorthy's consolidating stance of the new political perspective indicates the rising ideas of the new dominant figure whose
appearance is a turning-point in the Indian political scene. However, Nehru's own ideas express his individuality but still he is Gandhian by ideals.

4.2.2.1. The Image of the Colonized Woman

The female appearance in the novel is noticeable and worth to be traced. Women's role in the political encounter is highly appreciated. They occur in the front line and are given the lead where necessary in the struggle. Quite noticeable, Gandhi's persistence on negating the patriarchal status of the Indian woman is so influential. He came up with his encouraging ideas that level woman to an equal standard. In the Gandhian terms, woman should be in complementary role to man in society as she assumes her social and national responsibility. The image of the colonized woman is seen significant and devoid of inferiority. As they enroll in the fight against the British rule as Satyagrahis, they project the image of the strong and the tolerant who can face death cheerfully in the performance of one's duty. In Kanthapura, the women Satyagrahi manifest a higher level of fearlessness. Their absorbance of the Gandhian ideals and adherence to his model represent a civilized image of woman who is endowed with developed set of understanding and responsibility.

Raja Rao is conscious of the place of women in the Gandhian ideals. Hence, his representation of woman overturns the subaltern image which the colonial construct creates. As has been stated in chapter two, and according to the colonial discourse, the marginalized female in the colonized society is subjugated under gender discrimination. Therefore, the Western intellectuals assume a space for the subjugated female which enables the latter to speak from. This manifests a process of representing on behalf. In this context, Bart Moore-Gilbert et al. (1997: 29) state this analysis:
Moreover, ascribing a subject-positions to the subaltern which the latter is then presumed to be capable of speaking from, such Western intellectuals in fact themselves come to represent (in the sense, particularly, of speaking for, or standing in for) the subaltern. Spivak sees this gesture as continuous with the history of construction of subject-positions for the colonized, and the articulation of their voice, in the era of formal Western imperialism ….

Thus, assuming such a position by the colonial authority would justify the modernized, progressive and liberating regime of the colonizer. On the contrary, Rao's representation of the marginalized sex negates the alleged colonial gaze which is formed by the Western intellectuals. In the novel, woman is seen able to voice and take action. The progressive role of women characters like Ratna, Rangamma and even the narrator Achakka characterizes the influential feminine mindset of the colonized woman which represents an independent voice. Ratna, the widow who involves in Congress committee in the village is a typical example of the Gandhian progressive image of the emancipated Indian woman. She assumes her role as Congress devotee activist of the Gandhian movement and next-to-man position. She is a source of inspiring people in the confrontation with the British Government. She takes the responsibility of organizing the Congress after Moorthy's arrest. However, Ratna, the widow never hesitates, when she is criticized, for assuming her unconventional role and trespasses the traditional confinement. Another example is Rangamma, the educated woman who used to read the day to day Congress development all over India in the newspaper. Rangamma takes the responsibility of managing the women affairs into Sevika Sangh. She is endowed with a modernized and conscious mind when she is informed that women are not taking care of their husbands properly. She guides them to do their duties appropriately. So are other Sayagrahi women whose influential
participation in the Ahishma marks their highly determined spirit to endure violence and be true Satyagraha. In brief, their role in the encounter with the colonizer is not less than a heroine.

4.3. Gita Mehta's *Raj*: Analysis and Interpretation

Gita Mehta's novel, Raj, is a chronicled book which roughly demonstrates the history of the Royal India from the late years of the nineteenth century up to the time of independence.—it mainly covers fifty years of the subcontinent history. The novel fuses historical documents with the literary fictitious aspects. The plot traces the heroine's growth and preoccupation as a daughter, wife, mother, Maharani, widow and Regent. The novelist places her heroine in the centre of actions where she serves as eyewitness of the political and social changes under the British Raj. In an interview, Gita Mehta states her ideology in writing the novel, "I am a camera and the reader can see through my eyes." *Gita Mehta: Making India Accessible*. An Interview by Wendy Smith. *Randomhouse. com*. Weekly Publisher, Web. 20 Dec. 2012.

Mehta offers her reader a wide scope of cultural, political, historical and regional survey of her country. Within this framework, the text delineates the setting from the postcolonial perspective. *Raj* is dealt with from a feminine view which colours the novel's major theme of probing history. The novelist centres on the ups and downs of the royal India and the concerns of the princely life. With a traditional, cultural and political perspectives, the Indian kingdoms are probed in the novel for they constitute the main body of the Indian past history. The novelist exposes in a minute detail the life-style of the royal life of the Indian kings along with their governing affairs. Their preoccupations, obsessions, nationalism, extravagancies and superficialities under the colonial authority are investigated. With a geographical delineation, the novelist asserts the geo-historical identity of the royal India while the novel traces the heroine's move from Balmer to Sirpur. Further, as a part of the royal
heritage, the monarch and governing morality of the kingdoms are highlighted. Jaya is instructed by her father, the king of Balmer, the lessons of Rajniti, the philosophy of the monarch.

Worthy to say, writing in English, the colonizer's medium of representation is marked as a mode of upturning the colonial medium and mimicking his own code of projecting to reconsider the local identity. In the colonizer's code the novelist delineates the native's ethical values and traditions.

The novel from its prologue to afterward highlights a period from 1897 to 1970s. It serves a document of very significant incidents which took place in the colonial India and the globe. The famine in India, The Two World Wars, Gandhian Movement, the Muslim-Hindu civil war, emergence of the democratic India, the partition, all constitute the thematic frame of the novel.

However, the novelist never saves time to expose the central theme of the political and cultural confrontation between the colonized and colonizer. This has been made clear as earlier as in the first pages when the colonial exploitation and brutality are underscored through its interaction with the natives. This confrontation along with the assertion of the historical and cultural identity of the locale designates the postcolonial theme of the novel. Throughout the eye of the omniscient narrator, Gita Mehta interweaves the geographical components of the setting with authentic historical material to carve out the native identity. With the given images of the two kingdoms, Balmer and Sirpur, sets of traditions, life-style images, authentic scenes of nature, royal hierarchies and codes of ruling, the novelist designates the royal identity of the princely India. The novelist exposes the history of thousands years which the kingdoms belong to—they stand for the genuine history of the subcontinent. In the same context, the novel traces the political changes that the kingdoms undergo while the whole subcontinent achieves independence.
The novel is divided into four parts: Balmer, Sirpur, Maharani and Regent. A prologue and afterword are attached to the novel. The prologue sheds light on some princely principles exposed while the Maharajah gives his princely lessons to his daughter Jaya, "Rulers are men and men are always frightened. A man cannot govern unless he confronts his own fears."\(^{(Raj: 5)}\). The afterword exposes the geographical territory of the united India and the legislative documents of the privy purse of the rulers that followed the kingdom's merging with the independent British India in 1950 as well as the consequent abolition of the rulership in 1971.

Books 1 and 2 (Balmer and Sirpur) mainly deal with the princely life-style, challenges, the imperial acculturation, exploitation and subjugation of the kingdoms. The books expose the internal conflict of the princely life and the impacts of the colonial policies on the kingdoms. Along with Book 3, the two books also demonstrate the impact of the imperial hegemony on the princes and efforts to acculturate the minds by obliging the princes to travel to England to acquire the westernized education and culture. Moreover, the three books expose the extravagant and passionate life of the Indian princes.

Books 3 and 4 demonstrate how the political encounter is escalated between the nationalist movement and British, Reformists and kingdoms, and the British and kingdoms. Very significant are events which the former two books expose such as the nation independence, partition, Muslim-Hindu riot along with the political milieu that dominates these era of history. The novel is narrated by the omniscient narrator whose narration moves from the personal to the public and from the local to the global. The narration runs parallel to the central character, Jaya. The narration is the novelist's eyes which are set to review the setting to her readers, Gita Mehta states, "I am a camera, and the reader can see through my eyes."* Gita Mehta: Making India Accessible.* An
4.3.1. The Cultural Identity and Colonial Confrontation

In general, postcolonial literature critically and reactively tends to investigate the colonial relationship and the crisis of representation. It is set to resist the colonialist reality and discourse with epistemological literary structure. Further, it is a part of the modulating process that targets the colonial dominant meanings and reshapes the colonized portrayal in the colonial discourse. With this intention in mind, the postcolonial writers have thematically dismantled the colonial context which consolidated the images of subordination, racial discrimination and the modernized colonizer who is set against the alleged backward colonized.

In the acknowledgment, Gita Mehta makes her intention of asserting culture and identity reconsideration clear while quoting Gandhi's "(He) advised a visitor wishing to learn about India to study India's villages and her women." The royal Indian setting is obviously the predominant cultural milieu in the novel. The novelist immensely underscores the cultural identity and the historical image of the princely life which constitutes the heritage of India. The exploration and assertion of the cultural identity and the challenges that accompany the imposition of the western acculturation lie at the centre of the actions. In this context, Edward Said (1978: xii) states

Narrative is crucial to my argument here, my basic point being that stories are at the heart of what explores and novelist say about strange regions of words: they also become the method colonized people to assert their own identities and existence of their own history.

Said (1978: xiii) further states:
"Culture in this sense is a source of identity, and a rather combative one at that, as we see in recent "returns" to culture and tradition….In the formerly colonized world, these "returns" have produced varieties of religious and nationalist fundamentalism."

The natives' stances in relation to land, nation, tradition and history mark the crux of the novel. Balmer Kingdom is the microcosm through which the cultural and traditional formula are investigated. However, the novelist has never been exclusive as the other parts of royal India are genuinely recaptured. In a feminine point of view, the novelist manifests her assertion of the cultural set of values. While exploring the cultural milieu, the narration probes the feminine domain and lifestyle in the setting such as harem, purdha, sati traditions as they principally create the novelist's individual mood. In the same context, Jaya's growth in this atmosphere illustrates the very cultural identity of the setting. Gita Mehta introduces this identity in forms of belief, traditions, and customs. Within the royal context of the text, these cultural identity forms are highlighted and suggest the strong bondage between the individual and his deeply-rooted traditions.

While investigating the colonial perspective, the colonial image of the native, as being uncivilized, backward and barbaric, is recaptured. Captain Osborne appreciates the British Viceroy, Lord Curzon," Lord Curzon nearly killed himself trying to teach justice to the Indians. "(Raj: 59) The colonizer assumes the patronage role of guiding and protecting the natives as they are childlike and primitive. To dismantle and negate the colonial image the novelist sets the native perspective of the art of governing. Gita Mehta attempts to affirm the democratic and well-organized system of kingdom in Balmer. The kingdom is established on hierarchical authority headed by the king, then a prime minister and an assembly of the elders. History of Sirpur is celebrated as various
civilized constitutions of governing were experienced, the priest, Raj Guru is proud of his heritage:

Why do you hold the Angrez responsible for change, hukam? Read the scriptures. In our long histories there is no form of social organization we have not tried. Great republics; countries governed by scholars; kingdoms ruled by holy orders. Our governments have always been ruled by counsel of the people. *(Raj: 136)*

The colonial authority experiences tyrant procedures to overturn the democratic system in ruling the kingdom which the colonizer claims to bring to the uncivilized natives. In this context of resentment against the overbearing colonial policy, Raj Guru complains:

How else could decisions taken by the elders of five villages overturn the laws decreed by a king? 'No longer, Guru-ji. The British Empire has changed such traditions forever. The empire can ignore the decisions of the village elders. England believes in what is written. *(Raj: 136)*

The thousand-year-history of the kingdoms is thoroughly reaffirmed and celebrated and at the end of the novel is juxtaposed to the newly formed nation; Jaya addresses Sardar Patel, "Sirpur believes it was born before history. To the subjects of Sirpur, such documents will indicate only that India has merged with us." *(Raj: 457)*

Sirpur history dates back to thousands years ago which is not only juxtaposed to the newly formed nation in the subcontinent but also to the British throne, Sir Akbar celebrates the kingdom history, "I can't understand all this expenditure and excitement. After all, the House of Sirpur is two thousand years older than the British throne." *(Raj: 215)*
In the novel, Gita Mehta reviews the racial and dehumanized acts of the colonizer that evolve under the impact of the colonialist discourse, "Indian and dogs are not allowed."(Raj: 236). Comparing the natives to dogs consolidates the colonial discourse of biology which degrades all non-western races. The prevalent English self-image is maintained via race superiority. Hence, the racial crisis that governs the interaction between the natives and the colonizer interprets the colonialist discourse of representation. Obviously, the assertion of the deeply-rooted cultural identity in history immensely reshapes and reconsiders the colonial representation that visualizes the native's culture inferiority.

However, such deeply-rooted native identity never keeps intact as it has to involve in an encounter with the colonialist values which its effort of westernizing the natives keeps profound. Such efforts target the new generation of princes as they are the legitimate heirs. In the course of hegemonizing and westernizing the natives, the introduction of the new technology captures the colonized minds.

As a result, establishing railways, bridges and technological institutions annihilate the life-style and obscure the local identity. However the new technological contributions benefit the natives, this pragmatically comes to acculturate and normalize the natives' mind set with the Western life-style, Maharaja Jai Singh comments, "... I argued that once we adopted the machines and institutions of the Angrez, we would adopt their ways, and in the process lose our souls." (Raj: 135)

The colonizer's efforts ofcivilizing the natives satisfy the colonial interests and encompass the code of the racial superiority. Consequently, Tikka, Prince Pratap, Prince Victor, Arjun and John project the new westernized generation whose traditional values turn as a humiliating burden. Besides, educating the
westernized culture is imposed on the young generation to hegemonize the minds and produce a parallel Western image. Tikka's embrace of the westernized values produces his cultural detachment to the extent that he despises even his pertinence and identity:

With a deepening sense of disloyalty, he regarded his father as a ruler blind to the advances of the real world outside the orders of his kingdom. He avoided his mother, embarrassed that he now saw her as a woman steeped in the superstition of the harem. He despised himself for despising his parents and desperately wanted the Angrez tutor to acknowledge that he was not like them. (Raj: 58)

However, Tikka has not received much attention in the novel, as he is short-lived character. Likewise, Prince Pratap, the stereotyped half-caste character, is willingly a recipient of the Western cultural values. His westernized education and acculturation drop him alien and throw him out of his culture. The annihilation of the self within the Western context humiliates everything associated with his land and culture, while talking to Jaya, Lady Modi comments, "It is just that you represent everything the British Empire has taught Pratap to despise." (Raj: 197) It is not only because the British Empire's will that Prince Pratap gets married to Indian princess but his marriage comes out of a pragmatic necessity to maintain his authoritative presence.

Within these inferior values of the self and identity that result from the western-constructed mind and appreciation of the other, Pratap belongs to none of the cultures. He is Indian by skin but English by soul and mind. His half-caste character is of retreated dimension that results into a shaken identity and cultural alienation, Mrs. Roy addresses Jaya, "The British have taught your husband to hate himself. Do not become like him or you will belong nowhere." (Raj: 232). Prince Pratap's stances mirror his unawareness of the self-identity and
national demands. In other words, the hegemonic authority shatters his association with the native surrounding in a way he turns submissive to the colonizer's will.

In a contrast to this image of the westernized self, Jaya, the hyperdized character lies at the extreme opposite side. Jaya's character occupies the positive space in the relationship between the colonizers and colonized. She is the mixed-bred figure whose attributes are advantageous in maintaining and asserting the cultural self. Jaya, the royal princess receives her royal upbringing from her father, the king of Balmer. She wears sari, rides a horse, uses gun and shoots tigers, plays polo, masters English, well-performer of the royal British etiquette. She is taught the art of the royal governing. Her character undergoes the ups and downs of the cultural and political instability as she is linked between the demands of the two cultures and the clash of various authorities. Her teachers, Mrs. Roy's and Lady Modi's characters symbolize the two cultural extremes:

…the two women examined each other with transparent hostility. As if that momentary encounter had been a silent challenge, a duel developed between Jaya's two mentors and they vied to show her a Calcutta differing from the other's as much as Mrs. Roy's austere homespun saris differed from Lady Modi's cigarette holder and pearls. 

(Raj: 232)

Mrs. Roy is the national-spirited teacher whose contributions to Jaya's character assert the cultural roots and identity. On the other hand, Lady Modi is the Anglo-Indian woman with westernized look and mind set. She is brought to instruct Jaya the Western life-style. Jaya's character is the production of the two ladies' influences. As a strength and not a weakness, the
hyberdized nature of Jaya emerges to take up the "the Third Place" as has been validated by Homi Bhaa (1990:211):

The importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge. The third space displaces the histories that constitute it, and sets up new structures of authority….

The fusion of the two cultures in Jaya's character consolidates her native cultural identity and challenges the counterpart culture. Jaya refuses her husband's demand to dance in the royal party as it is sensitively against her conservative traditions but approves to play polo to assert the self-identity:

Well, darling- to go straight from purdah to a polo game in front of the Prince of Wales! As for that poor English officer getting sunstroke out there…My dear, you are about to become a legend. (Raj: 223)

Jaya's scoring in polo game challenges the colonizer's superiority. She manages to handle the racial degradation by manipulating her mixed-cultural influences to produce ambivalence in the colonial masters. In the presence of the Emperor King and the queen in the British court, Jaya in her sari and Indian greeting conveys a moment of strength in which self-identity and race are asserted, "Queen Mary was very conscious about you, Jaya Devi. Even His Highness Alwar remarked what a credit you were to the image of Indian woman." (Raj: 272). In other words, Jaya is capable of reconciling the cultural contradictions and overcoming the modes of estrangement with the privilege of her hybridized character that strengthens the native cultural whole.
Jaya is aware of her son's identity crisis if he is sent to England. The image of her brother's, brother-in-law and husband's turbulent identity never keeps away from her eyes. She realizes that her son's absorb of the Western values turns him alien and a colonialist's subject. In other words, Jaya fully understands that the exposure to the western culture and the systematized mode of acculturation is planned to subjugate the natives and bring them identity humiliation, she comments, "Never! I will not let my son become an outcast in his own country." *(Raj: 394)*

In the world of politics, Jaya's involvement in the new political formula and the democratic system of governing consolidates her hyperdized character. In order to protect her *dharma*, her country and people, she approves the new code of the confrontation. Jaya approves to be a part of a larger whole. Mimicking by advocating the colonizer's code of ruling is a form of reshaping the identity genuine domain to assert its existence:

> When colonial discourse encourages the colonial subject to 'mimic' the colonizer, by adopting the colonizer’s cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits. Rather, the result is a ‘blurred copy’ of the colonizer that can be quite threatening. *(Bill Ashcroft et al, 1990: 139)*

As her *dharma* to protect the cultural heritage and identity, Jaya joins the democratic system by enrolling as candidate. From regent to a candidate, Raj Guru anoints Jaya as democratic and protector of the kingdom heritage but this time as a democratic politician:

> The fanned plume of Major Vir Singh's turban brushed against Jaya's hair. 'I see that the man who anointed your
father a ruling king has now anointed you a democratic,
Bai-sa. (Raj: 454)

However, while resembling the colonialist institutions and values in a form of mimicry, Jaya still keeps a difference in preserving her heritage and identity colour.

4.3.1.1. The Colonizer's Cultural Detachment

Along with the natives' cultural crisis, the colonizer is delineated alien in his colonial estrangement. In his alienation, James Osborne, the Resident idealizes his duty as a British Resident to serve the imperial ethos. The Resident Palace symbolizes his alienation and the cultural estrangement. Osborne's mission is loaded with the imperial ethos which places everything inferior to his official colonial duty. He never hides his attraction to Jaya but still he cannot put his emotions into compromise with his imperial duty, Lady Modi comments, "He has failed to convert you, and conversion, not seduction, is Major Osborne's reason for being in India." (Ra: 394). He keeps aloof from his real inner self. His psychological alienation derives from the loss of the individual identity and humanity as he always assigns to himself the colonial role. As a teenager, Osborne's interaction with Jaya exposes the humane and emotional attributes of a non-official human being. Later on, Osborne, the British Resident, assumes his official duty and identifies himself with entire colonial system which rests on cultural and racial superiority. This marks the cultural and humane gap which springs up after assuming the colonial role. His responses manifest the imperial values he advocates. The Britishers' belief in the imperial code of values sustains the moral and physical degradation of the native inhabitants. Therefore, Osborne never allows to be defeated in whatsoever a way even if it is a polo game. He comments on the loss in the polo game:
'Well, your husband certainly made monkeys of us in front of the prince of Wales today, Bai-sa.' Osborne began to relive the game, and Jaya recognized something she had never seen before: that anger between their races which had once governed his father and now seemed to govern him. (Raj: 226)

The British club and Residence are a race-based location—the natives' presence is racially degraded. The colonizer's exclusiveness, disgust and incomprehension typically underscore his racial contempt towards the Indians, "Indian and dogs are not allowed."(Raj: 236).

4.3.2. The Political Encounter
The novelist sets his plot to depict India under the British Raj. The text investigates the clash of authorities in so far as who governs is concerned. The presence of the colonial power in the text heightens the postcolonial features. The text traces the encounter between the colonial power on one hand, and the royal and national authorities on the other hand. Likewise, the text manifests the local clashes between the democratic and royal authorities inside the Indian subcontinent. As a postcolonial text, the colonial superiority, brutality and exploitation are immensely underscored. As has been stated earlier, the novel is more concerned with unmasking the royal obsessions under the colonial tension than investigating other territories'. The theme of protest against the colonial hegemony, resentment against its oppression and independence movement constitute the major political encounter. Gita Mehta delineates her anti-colonialist and colonialist models as part of unveiling their ethos and inner psychology.

Maharaja Jai Singh belongs to the old generation of kings whose main concern is to apply Rajniti (principles of the honest governing) . He is an anti-imperialist figure in the novel. He has never been moved by the imperial mode
of acculturation and set of mind. The oppressive and exploitative policy of the colonial authority against his kingdom stirs the king's resentment. The imperial policy awakens his nationalistic consciousness. Jai Singh is a nationalistic symbol of the royal institution. Obsessed with his nationalistic obsession, he never hides his resentment against the imperial injustice and greed while talking to Captain Osborne:

Justice! How the Angrez love that word. We had a system of justice once, Captain. We had laws. But your Empire absorbed our enemies, castrated our nobles, confused our scholars, diminished our priest. (Raj: 84)

The imperialistic masters deprive the kings of their armed abilities for the fear of any uprising. Jai Singh feels helpless as he is unable to raise arms against the British, "What does it matter what I think, hukam? I have no army to give weight to my view. "(Raj: 21) Obviously, by the revealing the kings' nationalistic obsession the novelist manifests the nationalist spirit in broader sense. In other words, the struggle against imperialism is extensively delineated—it is the subcontinent mass concern.

Likewise, Gita Mehta manifests the arrogant colonial authorities by setting the archetypal image of the colonist. The British Viceroy and Residents embody the colonial institution and ethos whose operative colonial actions project the imperialist brutality and natives' degradation. The imperialist sinister modes of mastering the natives crack the cultural union in the subcontinent. The policy of 'divide and rule' is intentionally processed to shatter the national fabric—it is to consolidate the imperialist authority, "Britain is setting Hindu, Sikh, and Moslem against each other. Royal India against British India…" (Raj: 143)

However, the postcolonial nature of the novel projects the political encounter in terms of the entire nations' struggle for independence. Gandhi movement
expresses the overall nation's struggle for independence in the novel. Significantly, the plot traces the movement as it is the crux of the political confrontation. The history of the nationalistic movement correlates the modes of the political theme in the text. The popularity of Gandhi movement draws the main scenes of the struggle for independence. Scenes delineating Gandhi's Dandi March, speeches and movement of breaking the Salt Laws immensely encompass the political encounter. As a postcolonial text, the novelist presents a historical account of the independence movement with all its national symbols. The occurrence of Gandhi, Tagore, Sardar Patil, Mrs. Naidu, Jinnah and others in the novel actualizes the political scenes.

Besides, the colonialist political morality is given a focus as it demonstrates his psychology of governing. Referring to the incident of Armistar massacre and violent actions towards the nationalists recaptures the brutality of the colonizer in suppressing the natives' liberation activities. Gita Mehta artistically fuses fact and fiction in terms of the narrative historical account she presents. Unmasking the nationalist movement in the text has probed the nationalist identity of the subcontinent along with the colonialist sinister ways of suppressing and dominating the natives. The British policy masters the royal destiny in the sense that they inaugurate and step down whomever they like from the royal thrones. Not only does the imperial policy master the princes' authorities but also it determines their marriages. Jaya's marriage to Prince Pratap comes to please the British will. The marriage is designed to maintain the royal authority in the kingdom. Quite significantly, the pragmatic policy governs the relationship between the colonial authority and princes of Sirpur. The colonial authority, for instance, takes the advantage of the scandalous affairs of the Indian rulers to blackmail them for fulfilling the imperial interests. Princes', Victor and Pratap, love affairs are exploited by the colonial authority to turn the princes into submissive dummies.
As a regent, Jaya struggles to protect her son's reign which can be interpreted as a part of the royal politics. Her political encounter with local religious authority, the nationalists and colonial authority mark pragmatic stances which satisfy her authoritative desires. The greedy fanatic religious authority in Sirpur attempts to obstacle Jaya's efforts to consolidate her son's reign. The Raj Guru challenges her regency so as to assume the power of Regency. However, Jaya never hesitates to demand the support of the colonial authority. James Osborne's presence as a Resident strengthens Jaya's status as a Regent. In the same mode of protection, Jaya attempts to woo the Reformists by inviting the lawyer, Arun Roy to the Sipur. In the same pragmatic way, Jaya approves to spend sensual times with Arun Roy for the sake of wooing him to suppress the Reformist ambitions in her kingdom. However, Roy is not the man who compromises on his nationalistic ideals but still he unabashedly betrays Jaya. Thus, Jaya reproaches Arun Roy when he instigates people against the monarch authority in Sirpur, "Did you forget that you were a guest in my kingdom? Or did you always intend to insult the salt you have eaten?" (Raj: 418). Jaya's involvement with Arun Roy is a part of her politics to protect her son's throne—she never seeks pleasure but she is quite practical in this mode of interaction with reality.

The drama of politics in the subcontinent encapsulates Jaya with new dharma—the dharma of protection by involving in democracy. The merging of the royal India with the whole nation devises a new challenge before Jaya. In her own dharma of politics, she has to adapt in compliance with the new mode of power politics for maintaining her people—she enrolls in the new political system as a candidate. The kingdom's merging with the whole nation underscores Jaya's mode of realizing her reality in reconciled and diplomatic terms. The adapted political features maintain Jaya's presence as camouflaged politician in the new world of politics. In her dharma as democratic, Jaya again
delineates the image of the ambivalent character in the postcolonial context. In her new dharma, Jaya resumes her mission in leadership to which she was born.

4.4. Conclusion

The two narrative texts give various manifestations of the Indian postcolonial image which exhibits an entire embodiment of the subcontinent cultural and the political scenes before and roughly after Independence.

In Kanthapura, Raja Rao roughly introduces a socio-political treatise of the Indian postcolonial situation. His fictitious selection of the setting has been done on an imaginary village which articulates the entire Indian context. His postcolonial perspective is vividly manifested in Kanthapura. In his cultural illumination of the native identity and the representation of the self, he designates the overall content of the novel. Fact and fiction are distinctively fused to get the postcolonial perspective of the novel operated. Indianness is dominant all over novel which colours even the political struggle. The image of the Indian village in the novel as microcosm is skillfully depicted in which the broader India setting is exposed. In this sense, the novelist manipulates the cultural formula to manifest how reviving culture participates in the political struggle and evokes the sense of nationhood. The depth of the religious notions is highly stressed in the way that the legendary history is mingled with politics. Religion as prime ingredient of culture is given significance as it is manipulated to awaken the national consciousness. Hence, Raja Rao's fusion of culture with politics delineates his postcolonial text as he skillfully uses them to subvert the colonial discourse.

With the same focus that sheds the attention on the culture and politics of the colony, Gita Mehta's narrative outlines a rapid involvement in the late colonial history and the early years of independence, with particular focus on the royal
India. The novelist interweaves the historical facts with the fictitious depiction of narrative world. She is able to present a complete portrayal of the colonial life with genuine pictures of the deep Indian culture. To fulfill this goal, history and culture of the colonized nation are illustrated and celebrated to negate the colonial gaze – which claims that the history of non—Western countries is only a blank era - and proves the fact that it is filled with meaningful symbols. Her views are presented in a feminist flavour drawn based on her female protagonist's creation of the character. While portraying the royal life of the princess, various challenges Jaya encounters are underscored. The personal life of the princess is a mirror by which the colonial and early postcolonial India is reviewed. Gita Mehta mingles the aesthetic literary text with facts. She draws a picaresque world of the royal setting in Balmer that enables the reader to grow in an intimate relation with the mysticism, spirituality, sentimentality and glamour of Balmer. However, the postcolonial theme dominates the mood of the narrative, but still it can be no more than a picturing of the challenges of the colonial life which put the destiny of a nation under the impact of the Western colonial ideology. The politics in the text exhibits the encounter with the colonizer faced by the princely authorities with an overall reference to subcontinent political scene. However, the novelist offers a complete independent story without any political biases and views; she has left the reader with the historical presentation to formulate his place among the actions. She has never experienced any pressure to express her political views.

Gita Mehta reshapes and reconsidersthe cultural self. In the postcolonial text, the novelist brings the cultural and historical awareness among their fellow-citizens and exposes to them stories of the national heritage. Culturally, the postcolonial novel unveils the psychological and social crises of the natives who acquire the Western education. However, in the novelist's terms, the fusion between the national authenticity and the advantageous norms of the
colonizer can be interpreted as the desirable responses to maintain the native identity and resist the colonial modes of assimilation.