

THE POLITICS OF LANGUAGE, STYLE AND THEME IN RAJA RAO'S *KANTHAPURA*

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Abstract: The double heritage of the Indian writers – the Indian and the British English – has found a way into Indian English writing. Raja Rao is one of the earliest novelists in India to have written about Indian life and ethos in nativized English. This paper is an attempt to study resistance to the English and reconciliation with English in Rao's *Kanthapura*. The paper will be in three sections, each one exploring the aspects of language, narrative style, and the thematic concern in the novel.

Keywords: Post-colonialism. Indian English. Identity politics.

■ **R**aja Rao's (2001) *Kanthapura* is an early post-colonial novel that successfully experiments the potential of language and literature to decolonize the minds. Rao has whetted the colonizing master's own tools such as the English language to dismantle the master's "euro-centric" house and to renovate it so as to have space for the "natives" who are "othered" to the margins of the mainstream world-consciousness.

At the outset, *Kanthapura* is a story of the independence movement becoming a tangible reality in a selected village of India through the young Moorthy who is a staunch Gandhian. The narrative of the freedom struggle in the typical South Indian village *Kanthapura* is woven with strands of "fixity and change" to create an Indian identity that opposes the British's essentialization of Indians. Rao uses English language as a mode of narrative but not without nativizing the same, he uses the western literary form but not without infusing it with style of Indian story-telling and his thematic focus in the novel is on the national freedom from the hegemonic rule of the British. In this paper, I shall look at the

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reconciliation with English while resistance to *the* English in three sections that will respectively deal with the aspects of language, style, and the anti-colonial theme in *Kanthapura*.

Rao gives a “word of explanation” in the Foreword on being asked by his publishers so as to prepare his readers for an experimental work such as *Kanthapura*. Rao’s prefatory remarks begin with the vision of a village-India with a rich *sthana-purana* or “legendry history” where past and present and God and men mingle into one entity. The telling of the story of such a village-India through the medium of English is thwarted with difficulties:

The telling has not been easy. One has to convey in a language that is not one’s own the spirit that is one’s own. One has to convey the various shades and omissions of a certain thought-movement that look maltreated in an alien language (RAO, 2001, p. vii).

The question arises why there is the necessity of writing in the alien English? Language is a vehicle of one’s ideology, and with English language and literature the British could hegemonize the mental universe of the natives. English inevitably became the British heritage to the Indians. Rao (2001, p. vii) explains in the Foreword:

I use the word “alien” yet English is not really an alien language to us. It is the language of our intellectual make-up – like Sanskrit or Persian was before – but not of our emotional make-up. We are all instinctively bilingual, many of us writing in our own language and in English.

Rao is anxious about the use of an “alien” language, but he, as Rumina Sethi (1999, p. 41) comments, “circumvents the risk by assuming that his readership to be intuitively bilingual, speaking both English and an Indian language”. The first Indian language for Rao is Kannada as he is a native speaker of Kannada and the speech mannerisms in the novel are parallel to Kannada, but the words “our own language” in the quote above makes the reader infer that the Indian language is his or her own respective mother tongue. At the same time, English gains currency as the language of “our intellectual make-up”.

Rao next positing the anxiety of the double inheritance of the Indian writer (the language of native emotion and the language of intellectual make-over) hits upon the idea of fusing the two so as to have distinct Indianized English:

We cannot write like the English. We should not. We cannot write only as Indians. We have grown to look at the large world as a part of us. Our method of expression therefore has to be a dialect which will some day prove to be as distinctive and colourful as the Irish or the American (RAO, 2001, p. vii).

Rao’s experiment of indigenizing the foreign language by dressing it up with Indian mythology, legendary history, etc. lays solid ground for the Indian English fiction. His experiment with language also holds an added appeal for the bilingual people comprising Rao’s reading public.

After calling for an expectation of a different version of English, Rao talks about the issue of style:

After language the next problem is that of style. The tempo of Indian life must be infused into our English expression, even as the tempo of African or Irish has gone into the making of theirs. We, in India, think quickly, we talk quickly, and when we move we move quickly (RAO, 2001, p. vii).

The “tempo of Indian life” indeed need the Indian cultural conventions of narrative and the oral quality of story-telling in the Indian English novel.

Rao goes on to write an Indian English novel that one, justifies English as a medium for an Indian novel and two, does not fear the diversion from the standard British English.

I

A look at some of the Indian English novels before Rao’s *Kanthapura* distinguishes the latter’s success. Lal Behari Day in his novel *Govinda Samanta* (1874) makes his Bengali peasant speak in English that is better than that of the uneducated English peasants, and this becomes a handicap in rendering an authentic account of Bengali peasants. In comparison, Rao’s peasants speak an Indian English appropriate to their life and character as peasants. He has an edge even over R. K. Narayan who manages to make his characters speak English as though English were their language. Rao, on the other hand, “succeeds in making his characters speak as they would speak if English were Kannada itself” (AMUR, 1966, p. 42).

In *Kanthapura*, the novelist puts the story in the mouth of an old Brahmin widow of Kanthapura. Achakka, the grand-mother narrator, performs the function of mnemonic acculturation for the benefit of an audience who have completely lost the world of primitive cultures. The grand-mother narrator has an elemental quality in her language that holds Indian readership.

At the syntactical level, the sentence structure of *Kanthapura* represents an experiment in the trans-creation of Kannada language: “High on the ghats is it, high up the steep mountains that face the cool Arabian coast is it, up Manglore and Puttur and many a center of cardamom and coffee, rice and sugarcane” (RAO, 2001, p. 7).

Janet Germill (1974, p. 194) observes that this sentence is a literal translation of Kannada, “the reversal of word order, so that the verb precedes the subject and the abandoning of the verb in two of the clauses suggest a sentence with fundamental pattern of Kannada”. Through such a speech pattern of adjective-verb-subject, in another example such as “Kenchamma is our Goddess. Great and bounteous is she” (p. 8), the novelist is able to communicate an element of Indian thought pattern in English language.

Rao sometimes uses a Kannada equivalent of an English proverb and idiom: “Nobody who has eyes to see and ears to hear will believe in such a crow-and-sparrow story” (RAO, 2001, p. 22). Though “cock-and-bull story” is appropriate English idiom, but the phrase “cock-and-sparrow” better suits the Indian readers and evokes a particular legend common among Kannada children (PATIL, 1969, p. 151). Similarly, the English idioms such as “every dog has his day”, “nipped in the bud” are substituted with the more apt Indian expressions “squirrel has his day”, “crush it in its seeds” to achieve the desired ends.

Rao’s choice of similes from the very Indian soil evokes the cultural background: Ranga Gowda becomes “as lean as the arecanut tree” after the struggle. Waterfall Venkamma “plans herself like a banana trunk” in front of Rangamma who was “as tame as a cow” and stands watching Narasamma’s misery “helpless as a calf”.

At other times, the novelist has used expressions which can be hardly deciphered by non-Indian readers, such as in “Purnayya has grown-up daughter, who will come home soon” (RAO, 2001, p. 29), is a reference to the girl’s attainment of puberty. This emotional import in English can be easily understood by Rao’s Indian readers. There are also some other cultural expressions that can be understood by non-Indian readers too in the context of the story. For example, “If her parents are poor then let them set fire to their dhoti and sari and die” (RAO, 2001, p. 10) and “See whether those sons of concubines are planting well” (RAO, 2001, p. 20). These are easily recognizable as derogatory abuses, the first one from unkind neighbours and the second one from the master to the slaves (SETHI, 1999, p. 47-49).

The novel also brings an intimacy with characters through functional address such as “Bhattare” which lubricates conversation. Then there are intonation patterns like “Rama, Rama” which is not an “address” but the invoking of Lord Rama to emphasize the depths to which we have fallen. V. Y. Kantak (1985a, p. 16) points the reiteration pattern of the novel:

There is the communal habit of repeating things for intensification as in the ubiquitous “of course, of course”, for solicitation and appeal as in “Do not drink, do not drink, in the name of Mahatma”, or under the pressure of anticipation and suspense as in “Now, we are safe, we are safe” and “Sister, who is dying?”.

Another distinctive Indian feature rendered into English is the villagers’ persona such as Waterfall Venkamma, Nose-scratching Nanjanna, Corner-House Moorthy, Cardamon-field Ramachandra, etc. These graphic nicknames not only give distinctive identity to the characters, but also single out their social status or caste group, vices and virtues. Even the fields and the houses have identifiable tags such as Fig-Tree-House people, That-house people, Haunted Tamarind tree fields, and so on.

In some cases, Rao has not bothered to translate some Hindi, Kannada or Sanskrit words into English for they are more culture specific in their original form. The word “bhajan” brings the Indian flavour which “hymn singing” would fail to bring. Rao uses words such as “Narayana”, “Gayathri”, “Kartik Purnima”, “Dasara”, etc. These words preserve the cultural unity of the work, familiarize the non-Indian reader with certain unfamiliar aspects of Indian culture and also provide an immediate contrast to English while getting “elevated into a symbol of identification with the authentic nation” (KING, 1980, p. 179).

Rao’s linguistic experimentation has its limitations too. The truth of articulation within the fiction’s ambit of Indian English falls short of its claim to being the voice of the illiterate narrator. There is also a flight from naïveté dialect to refined English dialect when it comes to Moorthy’s idealistic response to the Mahatma’s call or the landscape of his inner experience during the fast. When Moorthy meditates:

Thoughts seemed to ebb away to the darkened shores and leave the illumined consciousness to rise up into the back of the brain, he had explained to see. Light seemed to rise from the far horizon [...] and rise to the sun centre of his heart (RAO, 2001, p. 41).

At such instances, the pretence of the narrator’s voice disappears and the author voices in the book. Rao’s vision was perhaps determined by his immediate

material conditions, i.e., his writing, designing and publishing of the novel in Europe.

Another linguistic shortcoming can be seen in the sound-sense disharmony at places. For instance, in the final attack on the village, we read, “there was a charge and the soldiers came grunting and grovelling at us” (RAO, 2001, p. 177). “Grunting” and “grovelling” seem to be paired only for alliterative effect since they are in complete disharmony to the “visual” imagery they evoke, but as V. Y. Kantak (1985b, p. 38) reminds, Rao relies less on the “visual” and more on the “aural” quality of the narrative which is typical to the Indian tradition of storytelling. Rao’s “telling” of the story gives him the liberty to divert from the rules of the western narrative of novel “writing”.

Rao’s is also criticized for an addiction of a full Glossary of terms in the American edition of *Kanthapura* comprising nearly quarter of the book. According to P. Wood (1964, p. 5), some of the explanations cover a lot space and besides lexicographic information, contain allusions to the social changes in the twentieth century India and their effect on the story. However, in an experiment like Rao’s novel, the Glossary is important to convey the Indian ethos and life to his western audience. Without the Glossary, the Indian English novelist’s dialogue with the West, who is not accustomed of one such narrative, would be improper. Germill (1974, p. 199) comments that the Glossary “itself can be read and absorbed as a unique introduction to Indian life; it stands alone without the story, and therein lies its justification”.

Despite the few lacunas, Rao succeeds in his linguistic experiment. He not only brings a new Indian English novel for his bilingual Indian readers, but also successfully exports to the world the imported or rather imposed language of the English in a new shape and dimension, thereby breaking the linguistically hegemonic hold of the West over India.

II

Rao has asserted the Indianness in English not only through an acculturation in language but also through fusing the native techniques and styles in the English form of novel. He takes the novel form from the Western tradition and at the same time refuses such a categorization by making *Kanthapura* a *puranic* text. Originally a sort of Hindu genesis, *purana* has been adopted for secular documents of several types. The very nature of *purana* permits Rao to write a sectarian narrative with an ancient flavour, enabling *Kanthapura* to achieve the dimensions of a typical Indian narrative. The narration, description, philosophical reflection, religious teachings, digression in time, exaggeration of events, etc. in *Kanthapura* corresponds to the *puranas*.

The very opening description of the village is in the spirit of a *sthala-purana* that gives a divine dimension to the topography: the Kenchamma hill, the Skeffington Coffee Estate, the temple of Kanthapurishwari, and the river Himavathy, all become “at once landscape, life, history, people, ideas and ideals” (RAO, 1980, p. 50).

The deity worshipped in the village of Kanthapura is Kenchamma. She is indeed the *grama-devta* or *devi* to a village in India. Her legend is akin to those found in *puranas*. As Achakka tells, a demon once threatened the village demanding “our young sons as food and our young women as wives” (p. 18). The

sage Tripura undertook penances to bring down the goddess Kenchamma from Heaven after fighting the demon for many nights that “the blood soaked and soaked into the earth, and that is why the Kenchamma Hill is all red” (p. 8). Kenchamma as *grama-devta* or *devi* protects the villagers from despair, but like the *puranic* gods of the place, she too operates within her jurisdiction. When cholera strikes the village, Kenchamma cannot do anything because the disease has come from Talassana while she is the Goddess of Kanthapura and not of Talassana.

Equally sacred is river Himavathy, the daughter of Kenchamma. The legends of Kenchamma and Himavathy, according to M. K. Naik (1927, p. 67), immediately recall passages like those describing

[...] the merits of the river Narmada in the Matsyapurana (clxxx-cxciv) and Agni-purana (Xiii), in the merits of the river Godavari in the Brahmapurana (lxx-clxxv), and the legends connected with Krishna and Radha in various passages of Vishnupurana and Bhagavatpurana.

Besides using nature and gods interchangeably, Rao also mixes men and Gods to establish the credibility of the myth in the novel. Rama, Gandhi and Kenchamma can be likened as each one of these fought the evil forces to protect the good forces. Gandhi's struggle to free India is akin to Kenchamma's protection of Kanthapura, and the two are also akin to Lord Rama's fight with Ravana to free Sita. The story, as such, gets located within the repertoire of Indian mythology.

The mixing of Gods and men bring out the *puranic* element in the novel. When Ramakrishnayya dies, the last rites to his body are given by the river side, and it is only after his body is completely reduced to ashes that the waters of Himavathy touch the pyre and sweep away his bones and ashes. In the typical *puranic* vein, Achakka adds:

At that night, sisters, as on no other night, no cow would give its milk [...] and calves pranced about their mothers and groaned. [...] Lord, may such be the path of our outgoing soul (RAO, 2001, p. 106).

This description may well recall the famous account of the response of nature to the death of Karna in *Mahabharata*:

When Karna fell, the rivers stood still. The sun set with a pale hue [...] The firmament seemed to be rent in twain; the Earth uttered loud roars; violent and awful winds began to blow. [...] The mountains with their forests began to tremble, and all creatures, O sire, felt pain (RAY, 1889, p. 379).

Kanthapura has also the *puranic* strain of philosophy harnessed to a predominantly religious world view. There is an exposition and a glorification of Gandhian philosophy through Moorthy. Gandhi is the new avatar of whom all villagers sing. Jayaramachar describes their modern incarnation in traditional *puranic* manner:

[...] there was born in a family in Gujrat a son such as the world had never beheld! As soon as he came forth, the four wide walls began to shine like the kingdom of the sun, and hardly was he in the cradle than he began to lisp the language of wisdom. [...] And as he grew up [...] men followed him, more and

more men followed him, as they did Krishna the flute player; and so he goes from village to village to slay the serpent of the foreign rule (RAO, 2001, p. 17-18).

Gandhi's elevation to godliness and narration of the political upheaval initiated by Gandhi in *puranic* elements of fantasy, poetry and folklore turns the novel into a kind of "Gandhi-purana".

Many features of the *puranic* mode are discernible in the narrative technique of the novel. The story of *Kanthapura* is one long interminable tale with no divisions into parts or chapters. There is little attempt at formal organization, for a long continuous outpouring is the only structural principle at work. There is a three and a half pages digression into the story of serpent loss that Pariah Sid-diah is made to descant upon in the earlier sections of the novel. Also, there is an abundance of *puranic* conjunctives and repetitions. D. S. Maini (1981, p. 67) has counted up to forty-four times the use of "and" in one long sentence of thirty-one lines. Sethi (1999, p. 64) has noticed the word "rush" repeated several times, like in the chapter describing the march of the "Satyanarayan puja" by the villagers: The police "rush" at them, the villagers "rush" down the Aloe lane and then "rush" again behind Bhatta's sugar-canes. Stylistically, these aspects of vocabulary in the novel impart a fast-paced quality to the prose itself depicting the fast-pace of life in India. As Rao (2001, p. vii) wrote in the Foreword, "there must be something in the sun of India that makes us run and tumble and run on".

Kanthapura within its limited range can claim quite a few descriptive passages which are sensitive and evocative like the ones in *puranas*. For instance, Rao's description of the coming of *kartik* (autumn) is akin to the lyrical description of seasons in the *Bhagavatpurana*:

Kartik has come to Kanthapura, sisters – Kartik has come with the glow of lights and the unpressed footsteps of the wandering gods; white lights from clay trays and red-lights from copper strands, and diamond lights that glow from banana trunks [...] and gods walk by lighted streets, blue gods and quiet gods and bright-eyed gods, and even as they walk in transparent flesh the dust gently sinks back to the earth (RAO, 2001, p. 87).

Rao's narrative techniques make *Kanthapura* all-together a new type of novel which has the borrowed elements from both the west and the east. While the graphic potential of the sentences which run into scores of lines links *Kanthapura* to the stylistic nuances and gestures of the oral storyteller like in the age-old tradition of *katha* in India; the written word gives credibility to its novel form. It is indeed the convergence of the oral with the written that allows Rao to adapt the imported novel form of West to the native narrative traditions.

Rao has skilfully woven opposing strands in *Kanthapura*. He has used the novelistic form which as per western parameters must have a linear action while imparting it endlessness or circularity of actions as per the Indian tradition. He uses the print medium which sustains the historical context, and as well the oral which denies historical chronology. He uses realism determined by the consciousness of the present (India's freedom struggle) typical to the "well-made" realist novel of the eighteenth and nineteenth centuries and at the same time *Kanthapura* has an absence of linear time-consciousness typical to the traditional *kavya* or works of poetry where all time exists as part of a regenerative cosmic cycle.

III

Kanthapura is outstanding not only for the stylistic and linguistic revolution, but also for its thematic focus on the anti-colonial revolution. It was written at the time when there was a great upheaval against colonialism in India. The Indian writing in English too gathered momentum at the same time with the famous triumvirate- R. K. Narayan, Mulk Raj Anand and Raja Rao – all of who wrote the contemporary struggle of the Indians against British rule. While Narayan refers in a detached humorous style to the bonfire of foreign clothes and the non-cooperation movement in *Swami and Friends*, and Mulk Raj Anand gives a socialist slant to the Indian freedom struggle in *The Sword and the Sickle*, Raja Rao fully explores and exposes the relationship between the colonized and the colonizer, the wake of Gandhism and the resultant predicament in *Kanthapura*.

The village Kanthapura is a microcosm of India which has come under the sweep of British imperialism. The While-Sahib who possesses the Skeffington Coffee Estate is representative of the British colonizer. He comes as a trader and gradually seizes the native's land and exports goods like cardamom and coffee. The improvised, ignoramus Indians become coolies for a mere survival. They begin to live at the mercy of the *Sahib*. The *maistri* tells them: "The Sahib says that if you work well you will get sweets and if you work badly you will get beaten that is the law of the place" (RAO, 2001, p. 52). The colonizers intimidated the natives in such ways that the latter looked at the white men as the bread-givers and thus the superior.

Rao's narrative is unbiased in how it talks about the weakness of the native culture, which in turn made India vulnerable to the colonizers. He unravels the class-divisions and superstitions in Indian culture. In the village of Kanthapura, there are the low cast *pariahs* and the high class *Brahmins*, and the two cannot have any social interaction. When young Moorthy visits a *pariah* quarter with Gandhi's message, the narrator comments:

[...] they say, too, one should not marry early, one should allow widows to take husbands and a Brahmin might marry a pariah and a pariah a Brahmin. Well, well, let them say it, how does it affect us? We shall be dead before the world is polluted. We shall have closed our eyes (RAO, 2001, p. 15).

The strong forces of orthodoxy and conservatism do not let the villagers easily accept the new doctrine of Gandhi. Instead of fighting the colonizers, some villagers like Bhatta fight the new reformatory doctrine tooth and nail, and get Moorthy excommunicated. This makes the freedom struggle all the more difficult and rather aids the British ruler in maintaining superiority over the Indians who are already conditioned into superior-inferior complexes by the age-old divisions of caste and class.

Within the orbit of the colonizer-colonized relationship, *Kanthapura* also brings out how the process affects the colonizer himself worse than the colonized. As Aime Cessaire (1972, p. 13) opines: "First we must study how colonization works to 'decivilize the Colonizer' to brutalize him in the true sense of the word, to degrade him, to awaken him to buried instincts of covetousness, violence, race-hatred and moral relativism".

Rao's novel portrays the degradation of the colonizer from one generation to the other. The new *sahib* is more brutal than the old one: "He does not beat like his old uncle, nor does he to advance, money, but he will have this woman and that woman, this daughter and that wife, and everyday a new one and never the same two within a week" (RAO, 2001, p. 60).

The colonizer has become so de-civilized that he mercilessly kills Seetharam, a *Brahmin*, when he refuses to give away his daughter for the colonizer to slake his appetite. At this juncture, the novel knocks at the conscience of the White man, questioning the legitimacy of the "white men's burden" (cf. KIPLING, 1899) to civilize and moralize the so called uncouth and immoral natives. The White man needs to look within himself and rectify his own immorality before going around the world on a civilizing mission.

Not to lose track of the main theme in the novel, the Kanthapurians were too ignorant to realize the hegemony of the English, till Moothy, the Gandhian spokesman, does not protest against the economic exploitation of the country. "Our gold should be in our country. And our cotton should be in our country", he tells the Kanthapurians (RAO, 2001, p. 24). He educates the women-folk on how they are made to buy their own rice at high rates, and suggest them to do husking at home rather than selling their grains to the mill-agents. Initially Moorthy's ideas are rejected till he does not unlock the rustic Indian mind with the master key of religion. As Naik (1927, p. 62) observes, Moorthy puts the new Gandhian wine in the age-old bottle of *Harikatha*. The masses unite in the name of religion. They begin to perceive Gandhi as Rama and the British rulers as Ravana. They begin to see *Sawraj*, the self-rule as the three-eyed Shiva symbolizing self-purification, Hindu-Muslim unity and Khaddar (DHAWAN, 1991, p. 107-112). As a result, the ignorant Kanthapurians are transformed into an army of disciplined and non-violent freedom-fighters. They begin to question the hegemony of the colonizer by holding *satyagrahas* and *dharnas*, but the British colonizer, infuriated at the upsurge, uses more and more force and violently suppresses the colonized.

The spiritually enlightened Indians entertain a wishful mission to illuminate the hearts of the colonizers. A Kanthapurian says: "Monsters, monsters, yes, they may be, but we are out to convert them, the Mahatma says we should convert them, and we shall convert them" (RAO, 2001, p. 164). The "soul-force" was the sole weapon with which Gandhi ventured on the freedom-struggle in India. The "soul-force" in principle forces the colonizer to give in to the demands of peace loving and humble people. In the Kanthapura, the British Government gets a jolt of such "soul-force" of the villagers. As one villager says: "Listen, the government is afraid of us. [...] And they [Indians] have conquered, sisters, without a gun shot, for all the Satyagrahis and disciples of the Mahatma" (RAO, 2001, p. 164).

At the end, there is nothing more that the government can do to the Kanthapurians for they all desert the village. Somehow, the fact remains that the British hegemony begins to break, and the so far comfortable colonial regime begins to shake. The woman-narrator says at the end:

No, sister, no, nothing can ever be the same again. You say you have lost this. You have lost that. Kenchamma, forgive us. But there is something that has entered our hearts, an abundance like the Himavathy on gauri's night, when light comes floating down (RAO, 2001, p. 182).

The woman narrator clearly suggests the spiritual transformation among Kanthapurians, spiritual to the effect of an awareness of “being” and “cultural identity” in the face of the freedom-struggle in Kanthapura. By highlighting such qualitative transformation in the rustics of a small Indian village, Rao avoids the sense of climax in the Western tradition of novel-writing.

All together then, Rao resists the Standard English, Western narrative techniques and the English hegemony while reconciling with his British heritage of language and literature. The reconciliation is to the effect of resistance in ways that work to decolonize the mind from any foreign domination. *Kanthapura* represents the events which go into the writing of history of India and the British during the hay day of colonialism, evokes the cultural ethos of village life and the linguist patterns of the natives, and finally calls for an assertion of a native “self-identity” that is free from the Eurocentric notions of the “other”.

A POLÍTICA DA LÍNGUA, ESTILO E TEMA EM *KANTHAPURA*, DE RAJA RAO

Resumo: A dupla herança dos escritores da Índia – o inglês indiano e o britânico – encontrou um caminho para a escrita em inglês indiano. Raja Rao é um dos primeiros romancistas na Índia a ter escrito sobre a vida e o ethos indianos em inglês nativo. Este trabalho é uma tentativa de estudar a resistência ao inglês e a reconciliação com o inglês em *Kanthapura*, de Rao. O trabalho se apresenta em três seções, cada uma explorando os aspectos da linguagem, o estilo de narrativa e a preocupação temática do livro.

Palavras-chave: Pós-colonialismo. Inglês indiano. Políticas identitárias.

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