

ECOSOPHY AND INDIAN MIND IN THE FICTION OF RAJA RAO

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Abstract

The present paper seeks to outline Ecosophy and Indian mind in the fiction of Raja Rao. It aims a better understanding of how Ecosophy and Indian mind acts in Raja Rao's fiction. Since philosophical studies in the west have often ignored the natural world. And since most studies in ethics have focused on human values, those approaches which emphasize ecocentric values have been referred to as ecophilosophy. The practice of ecophilosophy is an ongoing, comprehensive, deep inquiry into values, the nature of the world and self.

Keywords- *Ecosophy, Ethics, Ecocentric, Ecophilosophy, Nature etc.*

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The undertaking of ecophilosophy is to discover a range of angle on human-nature contexts and interrelationships. It fosters deeper and more harmonious relationships between region, self, community and natural global. The intention is furthered by using evaluating the diversity of ecosophies from which humans find the platform concepts of the worldwide, lengthy range, deep ecology movement. Norwegian philosopher and mountaineer professor Arne Naess defines ecosophy: "By an ecosophy I mean a philosophy of ecological harmony or equilibrium. A philosophy is a kind of sofia or expertise, prescription, no longer handiest clinical description and prediction. The details of an ecosophy will so many versions because of big variations concerning now not only the 'statistics' of populace, etc. but also price priorities." In his ecophilosophy framework for go cultural evaluation of grass roots social-political motion, Naess distinguishes between four levels of discourse. In forming move cultural a globe motion some trendy consensus develops that focuses the motion via platform idea, including the standards of peace and nonviolence, or the standards for the deep ecology movement. Actions so described have their concepts emerge from the bottom up and are accordingly called grass roots actions, now not top down power over hierarchies.

The purpose of ecophilosophy is a complete or comprehensive view of our human and character state of affairs. Complete includes the complete global context with us in it, sharing a international with various cultures and beings. We pass toward a complete view through deep thinking continually asking manner to ultimate norms and premises and via articulation to rules and practices. A lot throughout cultural work is executed at the degree of platform ideas, and we will have a excessive stage of agreement at this stage that Naess calls level II. From level II we will have interaction in deep thinking and pursue articulating our own ecosophy, which is probably grounded in some essential global view

or faith, including Pantheism or Christianity. This level of closing philosophies is referred to as level I. There's full-size variety at this level. From level II principles we can broaden or level III. From level III application leads us to realistic moves, stage IV. There may be great variety at the level of rules, however even more at the level of realistic movements.

In deep questioning we flow towards closing premises and norms. Within the system of derivation and application we flow closer to platform support and developing guidelines and practical moves. This is a constantly to and fro method which preserve our know-how and practices in harmony with a converting international. The deep method, then, turns into evolutionary, changing with natural conditions. In the three grassroots movement noted above the standards are character and global. It's miles essential to notice that there's brilliant diversity at the extent of ultimate philosophies. We do no longer all need to join the equal final ecological philosophy on the way to paintings cooperatively for the gain of the planet and its groups of beings. The front could be very lengthy and we each have values to contribute to understanding better qualities in lifestyles as a whole. We have to work on many unique stages.

Naess has much first-hand enjoy within the international peace and social justice moves, and he's a committed practitioner of the way of nonviolence taught by way of Gandhi (Naess 1974). He is also a logician of technology and common sense who has accomplished innovative paintings on language and verbal exchange. His research and travels have given him deep pass-cultural understanding and views. He is properly located to identify the main capabilities of the rising grass-roots environmental motion, that's supported from all parts of the political spectrum. This shallow-deep spectrum he describes is not the same as the antique proper-left break up. It cuts across many conventional differences.

Many other authors have evolved ecosophies very much like Naess's based totally at the concept of extending attention and care to a larger ecological self. But, different supporters of the deep ecology motion have ecosophies which do not begin with the self-

recognition! Norm. Warwick Fox (1990) and I've both found that the extension of self and the concept of the ecological self overlaps in lots of approaches with paintings in lots of approaches with paintings in transpersonal psychology. Fox calls those self-realization forms of ecosophies transpersonal ecologies. (Now-a-days we call them transpersonal ecosophies and their psychological take a look at is transpersonal ecology). Matthew Fox's (1988) *Creation Theology* (which has an extended history as a minority way of life in Christianity) is a transpersonal ecology inside the form of a Christian philosophy and exercise that unearths the Christ principle and electricity of love found out within the ongoing advent of the world. It's far this that we ought to reverence. This opens us to the expansive feel of self. A Mahayana Buddhist, concerned for the deliverance of all sentient beings, can effortlessly guide the deep ecology motion ideas.

Other writers who support the platform concepts of the deep ecology movement have criticized the extension of self identity. A few check with locate their last premises and ecosophies grounded in a one of a kind idea of self, emphasizing the social self - - in a few cases, or stressing the distinction among the ways self identification develops for ladies in assessment to guys in our traditions. In this manner, a few supporters of the deep ecology movement are ecofeminists; some are social ecologists, a few Christians. No supporters of the deep ecology motion as characterised above might be anti-human, as is once in a while alleged. A few vociferous environmentalists who claims to be supporters of the motion have stated and written matters which might be misanthropic in tone. They have not defined how such statements are consistent with commentment to platform principle number one, which recognizes the includes humans. Supporters of the deep ecology movement deplore antihuman statements and actions. They help Gandhian nonviolence in word and deed. Arne Naess says that he's a supporter of ecofeminist, social ecology, social justice, bioregional, and peace moves. He believes that the platform standards of the deep ecology motion are wide enough to be this inclusive.

India is popularly considered a land of villages and it isn't always surprising that many Indian novels have been written approximately the village life. *Rajmohan's wife* by

Bankim Chandra Chaterjee, the first Indian-English novel, published in 1864, has a rural setting. Almost every Indian-English novelist has written at the least one novel approximately an Indian village. Mulk Raj Anand's *The Village* (1939) , K. Nagarajan's *Athawar House* (1939), Bhattacharya's *So Many Hungers* (1947), Kamalaya Markandaya's *Nectar in a Sieve* and Khushwant Singh's *Train to Pakistan* (1956) are famous novels approximately the rural lifestyles in India. The village also appears in other novels along with R.K. Narayan's *The Guide*, B. Rajan's *Too Long in the West*, Anand's *The Old Woman and the Cow*, Bhabani Bhattacharya's *Music for Mohini* and Markandaya's *Two Vergins*. In manner of those novelists Raja Rao has painted the lifestyles of a southern village of India in Kanthapura. It seems that Raja Rao has through the understanding of the village life. This fact about the deep expertise of the village lifestyles is virtually seen inside the starting of the unconventional, wherein he artistically describes the geography of the village, Kanthapura: Our village – I don't think you have heard approximately it – Kanthapura is its name, and it is inside the province of Kara. We immediately get a clear photo of the village, nestling amidst the Western Ghats, with the luxurious forests and plantations around. Raja Rao is aware of each house, each individual in the village.

C.D. Narasimhaiah has noted the rich variety of characters in the novel; he observes:

One had not thought until one read this novel that a village could offer such opportunities for observing human nature in its rich variety.

The village is microcosm of the huge international and a number of diverse characters are introduced. Each man or woman is presented through the awareness of Achakka, the narrator. Her instantaneous circle of pals include many well-differentiated individuals: the enlightened Rangamma without support Congress could not have made progress inside the village. Her sister Kamamma, mother of the stunning child-widow Ratna who adores Moorthy; vintage Ramkrishnayya. Rangamma's father, the model of God fearing Brahmin, kind and venerable offering a sturdy contrast to Bhatta, the avaricious cash-lending Brahmin who leads the campaign against Moorthy. Patel range Gowda, without whom nothing may be executed. So we see that through the focus of Achakka, a number

of various characters are portrayed through Raja's Rao. Here, we have to understand that out of these numerous characters, only Moorthy, Range Gowda, Bhatta, Ratna, Rangamma and Venkamma occupy the primary place and seize our imagination.

It'll not be unsuitable to speak about some of those existence-like characters. To start with, I shall speak the male characters. Some of the male characters, one of the most critical characters is perhaps Patel Range Gowda. Within the village, not anything may be finished without him. His energy of domination is defined in those phrases:

When Range Gowda says 'yes' you may elephants and howdahs and tune procession. If Range Gowda says 'No' you could eat the bitter neem leaves and lie via the town gates, favoured by using the curs.

He was the father-figure and never oppressed anybody, now not even people who paid their revenue and debts only after numerous reminders. The villagers knew that "so long as Range Gowda was there, there has been no fear. He could see them via difficulties." This man of power and self-confidence gave respect in which it was due. He joined Congress no longer for any private profits however for his adoration of Gandhi, and Moorthy. To him, Mahatma's words were words of God. So crucial was he within the village society that once others heard of his becoming a member of the Congress, they accompanied match unhesitatingly. For this reason, we see that Range Gowda is a supreme fictional character.

In popular Western imagination, India is a land of fabulous Maharajas and snake charmers, and many Indian-English novelists have written about the Maharajahs – Mulk Raj Anand's *Private Life of an Indian Princes* (1950). Manohar Malgonkar's *The Princes* (1963) or Kamala Markandaya's *The Golden Honeycomb* (1977) all deal with the life of the erstwhile ruling families of India. Whereas these novels are full sensational details about the private lives of the princes, Raja Rao never physically presents a king. He focuses on the idea of monarchy, people. The high point of Javni's life is that her husband,

a washerman, “washed clothes for the Maharaja, when he came here.” (The Cow of the Barricades, p.14).

One of his stories, “In Khandesh”, is based on the poor villagers’ unquestioning love for the king. The story is filled with the ominous throbbing of the drums. As C.D. Narasimhaiah points out, “The ‘story’ is slight but a powerful expressionistic technique of the kind which, for example, contro O’Neill’s play *The Emperor Jones*, is employed.” But one should keep in mind that is not merely a “technique”, summoning an audience by the beat of a drum is a common social custom in India and Raja Rao artistically exploits this fact. The story begins with a terrifying account of Dattopant’s nightmare, and ends with his death which the dream foreshadowed.

Deep in the night he heard an owl hoot somewhere....

Then the owl changed into a sheep, the sheep grew long twisted home and became a buffalo. A black rider sat on it, a looped serpent in one hand. The buffalo put its muzzle on Dattopant, licked his flesh, sniffed – then with a dart flung into the depths of the raing clouds and was lost. Dattopant too was lost. A noose was round his neck. The black rider was dragging him (Pp.142-43)

In *The Serpent and the Rope*, the story attempts to give it an air of veracity by linking it up with the present: “Between Agra and Fatehpur Sikri you may still find the little tomb and the papal.” This is quite in keeping with the fantastic stories woven around every little village in India, the sthala-puranas which lose little of their beauty by their lack of realism. It is difficult to say whether or not the tale is a creation of Raja Rao’s imagination – it is possible he might have developed some local legend. The story combines Hinduism and Islam, the North and the South of India. It begins with a quotation from Hafiz, the Muslim poet and ends with the papal tree, sacred to the Hindus. The Serpent, a Hindu symbol of fertility (associated in Islam and Christianity with Satan and the fall of man) helps Moti Khan to see God: “Victory to Allah,” he cries. Earlier, when Moti Khan is unhappy at his renunciation of wealth and woman at the behest of the serpent, both religious remind

him of God: "But suddenly temple bells rang, and the muezzin was heard to cry Allahu-Ákbar." Raja Rao endous Fatehpur Sikri in North India with South Indian snake stones: "Brahmins planted snakes stanes under it."

The range of Raja Rao's short stories is amazing. Every facet of India is presented in them. The problems on the low caste woman (Javni), the Brahmin widow (Akkayya), or the unfortunate wife (Rati) are all shown. Vignettes of India's struggle for freedom are found in "Narsiga" and "The Cow of the Barricades". The True Story of Kanakapala, Protector of Gold" is a typical Indian folk-tale, yet is holds our attention because of the imaginative vigour of the narrative. It is not just the content but the variety of technique which makes the short stories memorable. "The Cow of the Barricades" modifies Standard English syntax to communicate an un-English world view, where a cow comes to help the agitating men. Winfred P. Lehmann has applied the tools of text linguistics (The Americans call it discourse analysis) to this story. He notes the preponderance this story. He notes the preponderance of co-ordinating conjunctions. "When we examine the flow of 'The Cow of the Barricades' we find virtually no subordination. The Word 'and' on the hand is very frequent, especially in the early sections. . . . Such paratactic construction gives the story a different flavour from that provided by one using conjunctions like although, because, if, since, when and so on. . . . Co-ordinating constructions on the other hand indicate a calm flow in the universe, an unfolding of events in which confrontation takes place serenely". Raja Rao changes his language to suit the content. The slow-moving style of "The Cow" is used in "A Client", a purely social story, where dialogue predominates. "In Khandesh" is remarkable for its expressionistic use of the drumbeats. Raja Rao hardly ever repeats himself – every story is unique. Even if he had written some novels, his short stories by themselves would have assured him a permanent place in Indian-English fiction.

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