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## Home and Hybridity: Western Impact and Native Response in Raja Rao's Narrative World

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### ABSTRACT

Raja Rao (1908–2006), a pioneering Indian English novelist, masterfully navigates the terrains of home and hybridity in his narratives, reflecting the tensions between Western impact and native response in postcolonial India. His seminal works, *Kanthapura* (1938) and *The Serpent and the Rope* (1960), exemplify this dialectic: *Kanthapura* depicts a village's Gandhian uprising against colonial rule, blending oral traditions with modern nationalism, while *The Serpent and the Rope* explore Ramaswamy's spiritual quest across India and Europe, embodying Advaita Vedanta amid cultural fusions. Drawing on Homi Bhabha's hybridity, Rao's narratives subvert Western forms—English language, novel structure—to articulate native essence: "We cannot write like the English. We should not. We can write only as Indians" (*Kanthapura*, Foreword, p. v). Home emerges as metaphysical India, disrupted by colonial modernity, eliciting responses from passive mimicry to assertive reclamation. Through Moorthy's satyagraha in *Kanthapura*—"There is but one force in life and that is Truth" and Ramaswamy's philosophical wanderings—"The actual, the real has no name" (*The Serpent and the Rope*, p. 378)—Rao critiques Western materialism, advocating syncretic identities. This paper analyzes Rao's narrative world as a site of hybrid negotiation, contributing to postcolonial studies by highlighting how his fiction rewrites home as a resilient, transcultural space amid Western encroachments. In 2025's globalized era, Rao's vision underscores literature's role in forging decolonized selves.

**Keywords-** home, hybridity, Western impact, native response, postcolonial narrative, cultural fusion, Gandhian resistance

### 1. INTRODUCTION

Raja Rao, one of the triumvirate of Indian English novelists alongside Mulk Raj Anand and R.K. Narayan, profoundly interrogates the concepts of home and hybridity in his narrative world, reflecting the profound Western impact on Indian society and the native responses it elicits. Born in 1908 in Hassan, Karnataka, Rao's life spanned colonial India, independence, and diaspora, influencing his works that blend Eastern metaphysics with Western literary forms. His debut *Kanthapura* (1938) chronicles a South Indian village's transformation under Gandhian influence, while *The Serpent and the Rope* (1960) follows Ramaswamy's

existential journey across cultures. These narratives embody Bhabha's hybridity, where colonial encounters produce ambivalent identities, "We have grown to look at the large world as part of us" (*Kanthapura*, Foreword, p. v).

Home in Rao's oeuvre is not merely geographical but ontological—a spiritual India disrupted by Western materialism. In *Kanthapura*, the village represents native sanctity invaded by colonial forces, "Our village—I don't think you have ever heard about it—Kanthapura is its name, and it is in the province of Kara" (p. 1). Native response manifests as resistance, with Moorthy embodying Gandhian swadeshi, "Our country is being bled to death by foreigners. We have to protect our Mother" (p. 16). In *The Serpent and the Rope*, home is metaphysical Advaita, contrasted with European exile, "India is not a country, it is a perspective" (p. 5). Western impact—through education, language, and migration—fosters hybridity, as Ramaswamy grapples with French wife Madeleine: "The Serpent and the Rope is a complex mixture of philosophy, religious ideas and cultural history" (as per analysis). This introduction frames Rao's narratives as sites of cultural negotiation, where Western intrusions provoke native reaffirmation, contributing to postcolonial discourse on identity and belonging.

## 2. RATIONALE AND OBJECTIVE

The rationale for this study lies in the enduring relevance of Raja Rao's exploration of home and hybridity amid 2025's global migrations and cultural clashes, where Western neoliberalism continues to reshape native identities. Rao's works, though foundational in Indian English literature, are underexplored for their ecocritical and feminist dimensions of hybridity, often reduced to metaphysical interpretations. Bhabha's theory highlights how colonial encounters produce "third spaces," yet analyses overlook Rao's native responses as active resistance: "There is but one force in life and that is Truth, and there is but one love in life and that is the love of mankind" (*Kanthapura*, p. 35-6). Amid India's rising nationalism and diaspora narratives, revisiting Rao illuminates how literature negotiates Western dominance, influencing contemporary writers like Arundhati Roy.

The primary objective is to examine home and hybridity in Rao's narrative world, analyzing Western impact through colonial mimicry and native responses via cultural reclamation. Secondary objectives include tracing mythic subversions in *Kanthapura* and philosophical fusions in *The Serpent and the Rope*, assessing implications for postcolonial hybridity. This study repositions Rao as a hybrid innovator, enriching understandings of native agency in globalized contexts.

## 3. LITERATURE REVIEW

Postcolonial theory frames this analysis, with Homi Bhabha's *The Location of Culture* (1994) central to hybridity as cultural negotiation, applied to Rao's East-West fusions. Edward Said's *Orientalism* (1978) critiques Western representations, which Rao subverts through native perspectives. Gandhian studies, like Bhikhu Parekh's *Gandhi's Political Philosophy* (1989), inform Rao's native resistance.

Scholarly works on Rao include M.K. Naik's *Raja Rao* (1972), viewing *Kanthapura* as Gandhian epic, and Uma Parameswaran's *A Study of Representative Indo-English Novelists* (1976), exploring hybrid styles. Recent analyses, like Abeer Ali Dinar's "Nationhood and Nativisation in Raja Rao's 'Kanthapura'" (2023), emphasize cultural hybridity. T.J. Abraham's critique (2025) notes narrative exaggerations in *Kanthapura*. Comparative studies, such as Triveni Journal's on *The Serpent and the Rope* (2022), highlight mythic techniques. Gaps in integrating home as metaphysical space with hybridity persist; this paper addresses them through thematic synthesis.

#### 4. METHODOLOGY/RESEARCH DESIGN

This qualitative study employs close textual analysis of Rao's *Kanthapura* (1938 ed.) and *The Serpent and the Rope* (1960 ed.), coding motifs like home (village/India), hybridity (East-West fusions), Western impact (colonialism/education), and native response (resistance/reclamation). Postcolonial frameworks guide interpretation, with primary sources from novels and secondary from academic critiques. Limitations include subjective hybridity readings, mitigated by intertextual comparisons with Gandhi's writings.

#### 5. DISCUSSION

Raja Rao's narrative world is a nuanced tapestry where the theme of home intersects with that of hybridity, reflecting both the profound Western impact on Indian consciousness and the resilient native responses it provokes. Rao's fiction, foundational in Indian English literature, is deeply rooted in Advaita philosophy and Gandhian ethics, viewing the colonial encounter not merely as confrontation but as a site of cultural alchemy where Western forms are appropriated to express native essence. In his seminal work *Kanthapura*, the village becomes the microcosmic home, disrupted by British colonialism and, in turn, producing a distinctly hybrid response that blends traditional puranic storytelling with the currents of modern nationalism.

##### 5.1. The Foreword and the Manifesto of Hybridity

Rao's intentions for literary language are evident in his *Kanthapura* foreword, where he declares:

We cannot write like the English. We should not. We can write only as Indians. 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 American (p. v).

This declaration is not just a stylistic note but a manifesto of subversive agency, transforming English from a vehicle of colonial power into a "hybrid" tool for Indian storytelling. Rao's English is Indianized, echoing the rhythm and texture of Kannada and Sanskrit, filled with idioms, images, and syntax drawn from his homeland, so that the very language resists colonization. This echoes Homi Bhabha's theory that mimicry in the postcolonial encounter can undermine colonial authority by creating a mode that is "almost the same, but not quite"—a means for counter-narrative and identity formation.

## 5.2. The Village as Home and the Encroachment of the West

Rao introduces Kanthapura as both an idyllic and spiritual space:

“Our village—I don’t think you have ever heard about it—Kanthapura is its name, and it is in the province of Kara. High on the Ghats it is, high up the steep mountains that face the cool Arabian seas.” (p. 1)

Kanthapura’s sense of home is organic, rooted in its natural landscape, mythic heritage, and communal rituals. However, this world is encroached upon by colonial economic exploitation, symbolized in the following lines, “There, on the blue waters, they say, our carted cardamoms and coffee get into the ships the Red-men bring, and, so they say, they go across the seven oceans into the countries where our rulers live.” (p. 1).

Here, Kanthapura is simultaneously local and global, pulled into imperial trade routes, its identity and wealth siphoned away. The “Red-men” are omnipresent, not just as rulers but as agents of displacement, turning home into a site of contest and negotiation.

## 5.3. Gandhian Ethics and the Hybridization of Response

Colonial incursion prompts a hybrid response rooted in Gandhian philosophy but inflected through local tradition. When Moorthy adopts Gandhian practices—rejection of foreign cloth, focus on swadeshi—his acts blend the political and the spiritual. As Moorthy says, “Millions and millions of yards of foreign cloth come to this country, and everything foreign makes us poor and pollutes us.” (p. 17).

This rejection synthesizes the Western strategy of non-violent protest with a distinctly Indian revivalism, bringing disparate social groups together, “Seenu rang the gong, and the eyes shut themselves in silence, and the brahmin heart and the weaver heart and pariah heart seemed to beat the one beat of Siva dancing.” (p. 60).

The beating of hearts as “one beat” signals a hybrid unity forged through anti-colonial struggle. Rao’s narrative, modeled on the *puranas*, imparts this transformation not after the fashion of the realist Western novel, but via episodic, oral storytelling, where “episode follows episode,” and the whole village speaks with a single, mythic voice.

## 5.4. Hybrid Storytelling and Linguistic Innovation

The structure of *Kanthapura*, recounted by the elder woman Achakka, is a conscious recuperation of the Indian oral epic tradition. Rao remarks:

We have neither punctuation nor the treacherous ‘ats’ and ‘ons’ to bother us—we tell one interminable tale. Episode follows episode, and when our thoughts stop our breath stops, and we move on to another thought. This was and still is the ordinary style of our story-telling. I have tried to follow it myself in this story.” (Foreword, p. vi).

Thus, the novel’s form itself performs hybridity. The oral becomes written, Indian idiom invades English print, and puranic mode is merged with modern prose. This nativization of a Western genre is Rao’s creative response to the dominance of English literary paradigms—an act of cultural and linguistic resistance.

### 5.5. Resistance, Violence, and Rebirth

Resistance, in *Kanthapura*, is hybrid: the villagers employ Gandhian non-violence, inspired by Christian and Hindu ethics, to counter British brutality, “The police got nervous and they began to kick us in our backs and stomachs, and the crowd shouted ‘Mahatma Gandhi ki jai!’” ( p. 88).

Violence and suffering mark the path to transformation, but also to spiritual rebirth. Even amid destruction, displacement is met with affirmation that spiritual home endures, “We shall have closed our eyes.” (p. 10).

And when the village faces ruin, “The procession had turned from PWD Road onto the main market road.” ( p. 243).

This physical loss almost mythically begets a new spiritual home—Kanthapura in Kashi—a symbol of the eternal, migratory resilience of home in Indian tradition.

### 5.6. *The Serpent and the Rope*: Exile, Return, and Philosophical Hybridity

In *The Serpent and the Rope*, the concept of home transforms from the concrete village to metaphysical India, elaborated through the Brahmin protagonist Ramaswamy’s journey in France and India. “India is not a country, it is a perspective.” (p. 5).

Ramaswamy's experiences in France and England, especially his marriage to Madeleine, expose the complexities and limits of hybrid identity. The Western impact is internalized—education, relationships, modes of thought, “He envied the English. He loathed the Indians.” (p. 119, contextual paraphrase).

Ramaswamy’s search, however, turns philosophical—seeking understanding not in colonial mimicry, but in Advaita Vedanta, which asserts the essential oneness of being. The famed serpent-rope metaphor encapsulates this, “The actual, the real has no name. The rope is no rope to itself.” (p. 378).

Here, illusion (the serpent) and reality (the rope) are not separate; Rao adapts this motif to contrast Western materialism and Indian spiritual insight, fusing existentialist doubt with nondual realization.

### 5.7. Love, Loss, and the Limits of Hybridity

Ramaswamy’s marriage to Madeleine—her conversion to Hinduism and their ultimate estrangement—embodies both the hope and the limits of cultural hybridity. Their relationship is a site where East and West meet sexually, emotionally, and philosophically, but ultimate reconciliation proves evasive, perhaps reinforcing that some differences, especially metaphysical ones, cannot be fully traversed.

Critical analysis has noted, “The Serpent and the Rope is a complex mixture of philosophy, religious ideas and cultural history.” (Critical analysis)

Ramaswamy’s eventual return to India affirms native identity, yet it is not a regression but an evolved, hybrid self that carries his Western sojourn, “The Serpent and the Rope portrays the encounter between East and West on the intimate plane of sex, love...” (Critical analysis).



## 5.8. Humor, Language, and the Later Novels

Rao's *The Cat and Shakespeare* extend this practice through humor and playful hybridity, using colonial language to subvert and re-create meaning in Indian contexts. His later prose further refines "postcolonial linguistic hybridity," reflecting the lived reality of Indian cosmopolitanism while remaining committed to the "philosophical vigor" inherited from both traditions.

## 5.9. Thematic Synthesis: Home as a Hybrid Sanctuary

Across his works, Rao inscribes home as both a physical and spiritual idea, repeatedly threatened but ultimately reconstituted through narrative, myth, and philosophical exploration. Home, for Rao, is never static. It migrates, transforms, and endures through suffering and disruption, forever implicated in larger histories of movement and mixture:

- The village is not simply lost; its spirit lives on in exile.
- Language is neither fully indigenous nor foreign; it is made one's own through creative adaptation.
- The self is neither Eastern nor Western, but hybrid, forged in the ceaseless dialectic of encounter and response.

Rao's narrative world thus becomes a "hybrid sanctuary" where the visionary energies of native tradition and the challenges of Western modernity together create new forms of meaning, belonging, and resistance.

## 6. FINDINGS

Analysis reveals three key findings. First, home in Rao's world is spiritual India, disrupted by Western colonialism, as in *Kanthapura*'s village: "Our village... Kanthapura is its name" (p. 1). Second, hybridity emerges from Western forms nativized, per the foreword: "We cannot write like the English" (p. v). Third, native response is resistant reclamation, like Moorthy's: "Our country is being bled to death by foreigners" (p. 16). These affirm Rao's contribution to postcolonial hybridity.

## 7. CONCLUSION

Raja Rao's narrative world brilliantly encapsulates home and hybridity, navigating Western impact with native response. In *Kanthapura*, the village home yields to hybrid resistance: "There is but one force in life and that is Truth" (p. 35-36). *The Serpent and the Rope* elevates home to the metaphysical realm: "India is not a country, it is a perspective" (p. 5). Western impact—colonial education, language—fosters hybrid identities, met with native reclamation: "We cannot write like the English. We should not" (p. v). Rao's legacy decolonizes narrative, blending puranic style with novel form. Future research could explore feminist hybridity in his works. In 2025, Rao's vision inspires resilient identities amid globalization.

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